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ART. I.—*An Inquiry into the Origin and early History of Engraving upon Copper and Wood; with an Account of Engravers and their Works, from the Invention of Chalcography by Masso Finiguerra, to the Time of Marc Antonio Raimondi.* By WILLIAM YOUNG OTTLEY, F. S. A. London, J. and A. Arch, 2 vol. 4to. 1816. Pp. 836.

THIS instructive and elegant work is by the author of "The Italian School of Design," exemplified in a series of fac similes from subjects in his own collection, in folio, published in 1809, and of "The British Gallery of Engravings," in quarto, which appeared in 1813, and was divided into parts, according to the order of the different schools. His attention having been attracted by the painting and sculpture of the early Italian masters, and especially of those of Florence, he was induced to visit Italy, in order to procure drawings of their works from the dawn of the arts of design in the 13th and 14th centuries, to the æra of their meridian splendour under the second Julius and the tenth Leo. By careful examination and diligent enquiry, he became so far a connoisseur in the very early pictures commonly known under the opprobrious term Gothic, that he sometimes found himself in a situation to pronounce as to the authenticity of a picture attributed to Cimabue, Giotto, Fiesole, or Signorelli, with the same confidence that others feel in deciding as to the originality of a work of Raffaele, Titian, or Domenichino.

It was first intended by the author to have confined himself to chalcography, or copper-plate engraving, and not at all to have touched upon xylography, or wood-engraving; but having collected some useful materials as to the latter, he determined to prefix a single chapter on that subject, which was afterwards extended to three; and his materials of information still growing upon him, subsequently we find him, somewhat out of its place, resuming the enquiry as to engraving on wood, in order to add some interesting and curious particulars.

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As to the general contents of this publication, the first five chapters refer chiefly to documents on the antiquity of wood and copper engraving: and in this part of the undertaking, there is a great deal that is novel to the English reader, if not to the foreign student, and certainly much important information that was not within the knowledge of Mr. Strutt when he published his biographical work, which he has entitled a *Dictionary of all the Engravers* from the earliest period to the present time. But in speaking of the merits of Mr. Ottley, we by no means intend to detract from the well-earned reputation of his predecessor, who has augmented the list of M. Besan by the names of two thousand artists, and whose work contains a body of curious and valuable research supplied in no other publication. The sixth and following chapters of Mr. Ottley, are principally devoted to an account of the early engravers on copper, with extended catalogues of their engravings; and here, if we have not the same originality, we have what is at least equally desirable, great precision, and perfect fidelity. If the author have not pursued a new direction, it is because the path has been so often trodden by others; and he has always taken care to conduct his followers over the best ground, and to present to them the most agreeable prospects.

The documents on which Mr. Ottley rests the antiquity of engraving in Europe, we will notice seriatim. The earliest is that recorded by Papillon of the wood-cuts of "The Actions of Alexander;" which, it is said, were engraved by the two Cunio at Ravenna, and about the year 1285, dedicated by them to their kinsman Pope Honorius the Fourth. An attempt has been made by Heineken, a writer of high authority, to detract from the character of Papillon, but he has since found a defender in Zani, whose learning and deep research entitle him to peculiar respect and attention.

From the year 1285 to 1441, an interval occurs in which there is not any precise document; and it is so considerable a period, that it would be very remarkable indeed if no illustration in regard to engraving could be supplied. Under the difficulty our author conceives that the mention of cards in the *Trattato del Governo della Famiglia* of Sandro di Pipozzo, written about 1299, and in the *Romance of Renart le Contrefait*, which was finished in 1341, and also the prohibition in 1387 by John the First, King of Castille, may be fairly admitted as sufficient testimony of the practice of

wood-engraving at those respective dates in Italy, France, and Spain (Spain, Italy, and France, we should rather have said, if priority of position indicate priority of time); and he adds, that the smallness of the price paid for three packs of cards, gilt and coloured for King Charles the Sixth by Jaquemin Gringonneur about 1392, and recorded in a book of accounts of the court of France of the time, is competent evidence that they must have been first printed, and afterwards finished by hand.*

Mr. Ottley farther conceives, that there is adequate ground to conclude, that the interval may be otherwise filled up than by a mere reference to the use of cards, as long previous to the introduction of those expedients of amusement, the art had been applied in different parts of Europe to the purpose of administering to the superstition of the people by the images of saints, and other the like representations. These, he says, are found inconsiderable numbers in the convents of Germany, seldom indeed accompanied with dates, but often bearing the marks of high antiquity.

The next written document in which positive mention is made of wood engraving, is a decree of the government of Venice, which was discovered by Tamanza amongst the archives of the old company of Venetian painters, and it is in these terms:—

“ MCCCCXLI Oct. 11th: Whereas, the art and mystery of making cards and printed figures which is used at Venice, has fallen

* We beg leave here to refer to the Xth article of our Review for April last of “*Researches into the History of Playing Cards, with Illustrations of the Origin of printing and engraving on Wood, by Samuel Weller Singer,*” a writer very frequently adverted to by Mr. Ottley. We there observed, that “the first section of this work, upon which the attention and labours of the author seem to have been more especially bestowed, treats of the invention of playing-cards, and their first introduction into Europe. He separately speaks of their early employment in each country; and from all that he advances, we collect that the following are the periods at which they are said by writers, first to have been known in Spain as early as 1267, in Italy in 1299, Germany in 1300, in France in 1341. It appears, therefore, that of the European nations, cards were first practised in Spain; and Mr. Singer, after considerable discussion, comes to the conclusion, that the Spaniards derived them from the Moors, who, on their part, probably obtained them from the Egyptians, and the Egyptians from the Persians, Chinese, or some other eastern state. On this point he quotes the opinion of the Count de Gebelin, who states, that the Egyptians used cards as early as the 7th century, before the Christian æra; and that the vulgar practice still prevailing among the Gypsies of telling fortunes by means of cards, is nothing but a relic of the same superstitious employment of them in the most remote ages.”

“ to total decay, and this in consequence of playing-cards and coloured figures printed which are made out of Venice, to which evil it is necessary to apply some remedy, in order that the said artists, who are a great many in family, may find encouragement rather than foreigners. Let it be ordered and established according to that which the said masters have supplicated, that from this time in future, no work of the said art that is printed or painted on cloth or on paper, that is to say, altar-pieces (or images) and playing-cards, and whatever other work of the said art is done with a brush and printed, shall be allowed to be brought or imported into this city, under pain of forfeiting the works so imported, and xxx livres and xii soldi (page 6) of which fine, one-third shall go to the state, one-third to the Signori Justixieri Vechi, to whom the affair is committed, and one-third to the accuser. With this condition however, that the artists who make the said works in this city, may not expose the said works to sale in any other place but their own shops, under the pain aforesaid, except on the day of Wednesday at S. Paolo, and on Saturday at S. Marco, under the pain aforesaid.”

This instrument is superscribed by the “Provedatori de Coman,” and by the “Signori Justixieri Vechi.”

Mr. Ottley assumes, that from the tenor of this edict, ample proof is afforded, that wood-engraving, which was so circumstanced, as this document imports, in 1441, was known in Venice at least as early as 1400.

“But this,” he says, “is not all. It speaks of the art of making cards and printed figures in terms which would have been every way appropriate, had the edict had for its object the re-establishment of the oldest manufacture of Venice; and when coupled with other circumstances, especially the account of the two Cunio, furnishes a strong ground for the conjecture, that engraving in wood had, from a very early period, been practised by the Venetians, who may easily be supposed to have learnt it in the course of their commerce with the Chinese, and that through their means it became at length promulgated in various parts of Europe.” (p. 49.)

The early and intimate intercourse between Venice and the nations of the east is abundantly proved, and this all is that is necessary to shew, that the supposition of the Venetians having acquired the art of engraving in wood through that channel, is not unreasonable.

The author proceeds to observe on a question of considerable importance as connected with the antiquity of engraving,

“Some writers however have insisted, that the principle of this art, impression, was well known to the ancients; and that this is evi-

dent from their stamps of iron and other metals, still preserved in our Museums, with which, as is supposed, they marked their names or other inscriptions on their bales of goods, and on various articles of their manufacture; and moreover, that this practice of applying stamps continued to be used throughout Italy, and in other parts of Europe, during the low ages.

"The art of taking impressions from engraved blocks of wood, according to those writers, is little else than a modified application of a principle of universal notoriety from time immemorial, and consequently, scarce merits the name of an invention. Nay, typography itself, it should seem, is no new invention; the idea of it, say they, was familiar to Cicero; and it is also known, that the ancient artists, in stamping their inscriptions upon their lamps of Terra Cotta, used each letter separately, as our book-binders do in lettering their volumes; the idea of moveable characters, therefore, say they, was no novelty.

"The stamps and signets of the ancients, their lamps, their vases, and their bassi-relievi of clay, which first being cast or pressed into form, by means of molds, were afterwards finished by the tools of the modeller—and often, in parts, marked with letters or ornaments, by the simple operation of stamping—sufficiently prove, I acknowledge, that they were no strangers to the art of impression. It also appears that they had stamps of separate letters.

"But it is to be observed, that the mode of impression here spoken of, in which the effect is produced by the simple operation of pressing one body against another body of softer texture, and thereby occasioning a change of form in its surface, is very distinct from that which is the subject of our inquiry: for the effect which is produced in the impressions taken from engraving on wood, is not that of a *change of form* in the surface of the paper on which such impressions are taken, but a change of colour; the parts impressed on the white paper, being rendered apparent, not by any indentation of the paper in those parts, but by the black tint, with which the projecting surface of the block was charged previous to the operation of printing it; which tint, by that operation, was transferred to the paper.

"Unless, therefore, some evidence be brought to prove that the ancients used their stamps, not only to impress wax, clay, and other soft bodies, but also that they applied them charged with ink or some other tint, for the purpose of stamping paper, parchment, or other substances, little or not at all capable of indentation (and we are hitherto without such evidence), we shall still have reason to believe, that they were totally unacquainted with the art of which we treat." (p. 58.)

From an irregularity, to which we have alluded, in the arrangement, and which we would wish to avoid in our review, we must here insert some very instructive remarks

that occur at the close of the 8th chapter on the art of engraving in wood.

“ The style of art which was practised by the most ancient engravers in wood, was extremely simple. The designs from which they worked were little more than outlines; such as it was customary to prepare for those who painted on glass. The engraved blocks furnished the lineaments of the figures, and the illuminist supplied the rest. By degrees a few light hatchings were introduced, thinly scattered upon the folds of the draperies, and other parts of the figures; and occasionally where the opening of a door, or a window, or the mouth of a cavern was to be expressed, the block was left untouched, that it might print black in such places, and thereby diminish the task of the colourist. It was soon discovered, that with little labour of the wood-engraver, much might be done in this way. It was easy to represent the figure of Lucifer with its appropriate blackness, and at the same time to express the internal workings of his body and limbs by means of thin white lines hollowed out in the block. The ornamental borders which often surrounded the devotional cuts of those times, were rendered more attractive to the eye, by the opposition of broad white and black lines; and sometimes intermediate spaces of greater extent were enlivened by large white dots, cut out (or perhaps punched) at equal distances in the block: or decorated with sprigs of foliage, or small flowers, relieved by a similar process upon a black ground. Gradations of shadow next began to be attempted in the figures and other parts of wood-engravings, by means of white dots, differing from each other in their magnitude and proximity, according to the degree of darkness required. This mode of finishing engravings in wood, appears to have been practised at Mentz, amongst other places, at an early period of the invention of topography, and was afterwards occasionally resorted to by the wood-engravers of other countries, especially those of Paris, where, at the close of the fifteenth and the commencement of the sixteenth century, numerous small books of devotion were printed by Antoine Verrard, Simon Vostre, and others, in which the borders surrounding the pages were decorated by figures very delicately engraved, and relieved upon a black ground speckled over, with extreme nicety of workmanship, with minute white dots, such as have been described. These innovations in the art of wood-engraving were such as involved but little additional labour or difficulty in the execution, at the same time that they were calculated to give to the decorations of books a shewy effect: but the artists of Germany soon found them to be incompatible with the purpose of imitating by wood-cuts the appearance of their original designs, and the former and more simple method was again resorted to.

“ It appears anciently to have been the practice of those masters who furnished designs for the wood-engravers to work from, carefully to avoid all cross-hatchings, which, it is probable, were consi-

dered as beyond the power of the Xylographist to represent. Wohlgemuth perceived that, though difficult, this was not impossible; and in the cuts of the Nuremberg Chronicle, the execution of which (besides furnishing the designs) he doubtless superintended, a successful attempt was first made to imitate the bold hatchings of a pen-drawing, crossing each other as occasion prompted the designer in various directions: to him belongs the praise of being the first who duly appreciated the powers of this art; and it is more than probable, that he proved with his own hand to the subordinate artists employed under him, the practicability of that style of workmanship which he required.

"Engraving on wood now offered inducements to its practice never before contemplated, and the greatest masters saw in it a sure method of multiplying their finest and most studied designs. Durer, as I have already said, early applied himself to the study and further advancement of an art which at once promised to reward his labours with fame and fortune; and so well had nature qualified him for the task, that before the termination of the fifteenth century, he produced his series of wood-cuts of the Apocalypse, a work which it cannot be doubted was received throughout Europe with astonishment and universal applause." (p. 756.)

We must now recur to the former portion of the work, where we have an account of the first experiments in the art, the dates of which have, with any precision, been ascertained, and the earliest the author supplies is one which is presented to the reader through the favour of Lord Spencer, who permitted it to be copied for the work before us. It was intended to represent St. Bridget seated on a bench, and in the act of writing. It is the work of an artist of some talent; the proportions are good, the attitude is easy and natural, and the folds of the drapery are well disposed. The face and hands are expressed with few lines, yet in a masterly style, but every principle of perspective is disregarded. Mr. Ottley attributes this production to an artist of the Low Countries, and considers it to be of a date not later than the close of the fourteenth century.

Of the next with which our author embellishes his work, he speaks in these terms:

"The earliest print, bearing a date, of the existence of which we have at present any certain knowledge, was discovered by Heineken, who thus described it in his writings:—'I have found,' says he, 'in the Chartreuse at Buxheim, near Memmingen, one of the most ancient convents in Germany, a print of St. Christopher carrying the infant Jesus across the sea: opposite to him is the hermit holding up his lantern to give him light; and behind is a peasant, seen in a back view, carrying a sack, and climbing the ascent of a steep

mountain. This piece is of a folio size, and coloured in the manner of our playing-cards, and at the bottom of it is this inscription:

'Christoferi faciem die quacunq̃ tueris,

'Illa nempe die morte mala non morieris.'

'MCCCCXXIII.'

" 'At least,' continues Heineken, 'we know from this piece, with certainty, that the figures of saints, and also letters, were engraved in 1423. Nor can any fraud be suspected in this instance. The print is pasted within the cover of an old book of the fifteenth century.'—Some one of the ancient monks of the convent perhaps desired to preserve it, and at that time no one troubled himself about the antiquity of engraving, or disputed about the question.'

"It was due to Heineken that I should describe this most interesting specimen of early wood-engraving in his own words; since, but for his research, it might have continued to lie unnoticed in the Convent of Buxheim, perhaps for centuries to come. It has now found an asylum worthy of so precious and rare a document in the splendid library of Earl Spencer, where it is preserved in the same state in which Heineken discovered it, pasted in the inside of one of the covers of a manuscript in the Latin language of the year 1417." (p. 90.)

In the third chapter we have a short review of the advancement of the arts of design in that part of the continent of Europe which comprises Germany and the Netherlands, in order to form some rational conjectures as to the school from which a few of the ancient books of wood-engraving were derived.

"It is remarkable that we have no account of the painters who flourished within this vast tract of country previous to the close of the fourteenth century, and that all the earliest among them were natives of the Low Countries."

"Descamps, who copies Van Mander, commences his history of Flemish and German art with Hubert and John Van Eyck, of Maasik, on the banks of the Meuse: the former was born in 1366, and died in 1426; the latter, who invented oil-painting, was born four years after his brother Hubert, and died in 1441. Roger of Bruges, and Hugues Vander Goes, of the same place, are next mentioned. Then follow Albert Van Ouwater of Harlem, contemporary, or nearly contemporary, of the Van Eycks; Guerard of Harlem, his disciple; and Dirk Van Harlem, who was born about 1410, and died 1470; Hans Hemmelinck or Memmilinck, of Bruges, one of whose pictures was dated 1479; Guerard Vander Meire of Ghent, Jan Mandyn of Harlem, and Volckaert of the same city; Quintin Metzis of Antwerp; Jerome Bosche of Bois-le-Duc, celebrated for his talent in subjects of whimsical and extravagant imagery: and Cornelius Enghelbrechtsen of Leyden, who was born in 1468, and died in 1533."

"Nor can Van Mander, although himself a Fleming, be accused of any undue partiality to the Low Countries, in thus devoting the early part of his work so exclusively to the history of the Dutch and Flemish painters. These were really artists of ability and reputation, whose performances were not only esteemed in Germany and the Low Countries, but in Italy, whither they found their way in considerable numbers at an early period, and were highly prized. And, in truth, in an account written in the early part of the sixteenth century, by an anonymous writer, supposed to be a native of Padua, in which are described the works of art then existing at Padua, Cremona, Milan, Pavia, Bergamo, Crema, and Venice, we find frequent and respectful mention of the works of most of the above-named artists of Holland and the Low Countries; whereas, of the painters of Germany we find no mention whatever; except of Albert Durer, and of one Jeronimo Todeschino, concerning whom I can find no information in other writers.

"In short, whoever will be at the pains to look over the list of the painters of these countries, with a map of Germany before him, will be presently convinced that all those, whose names have been deemed worthy of remembrance, from the time of the Van Eycks to that of Albert Durer, were, if we except Michel Wolgemut, natives and residents either of Holland or Flanders. The immense tract of country, properly called Germany, had, no doubt, its artists; but the German school of painting can hardly be said to have commenced before Albert Durer." (p. 105.)

After some farther reflections, our author proceeds to deduce the following conclusions.

"From all this it is fair to infer that, however the arts of painting and engraving may have been practised throughout Germany, long previous to the commencement of the fifteenth century, the honour of having first contributed to their improvement belongs more especially to the artists of the Low Countries, and others who inhabited the western extremities of Germany. And hence I am strongly of opinion, that those early block-books, whose pretensions to antiquity are not unattended by some claims to our approval of them as works of art, appertain more properly to the ancient schools of Holland and Flanders, than to that of Germany: an opinion, indeed, which a comparison of some of the best of them with others, professedly and indisputably executed in Germany, will tend not a little to support.

"I know but of three works of the kind that are entitled to this distinction: the "*Biblia Pauperum*," or "Poor Man's Bible;" the "*Historia seu Providentia Virginis Mariæ ex Cantico Canticorum*;" and the "*Speculum Humanæ Salvationis*." As for the "*Ars Memorandi*," the "*Historia Sancti Johannis Evangelistæ*," *ejusque Visiones Apocalypticæ*," and the "*Ars Moriendi*," of which there are so many editions, and all the other block-books which

Heineken has so elaborately described—they are evidently of another and very inferior school; and whether executed in Germany, or the Low Countries, were probably the rude manufacture of the ordinary card-makers." (p. 108.)

The *Historiæ Veteris et Novi Testamenti seu Biblia Pauperum*, is a book of forty leaves, of a small folio size, printed by means of friction, apparently from the same number of engraved blocks of wood, on one side of the paper only. These printed pages are placed two by two, facing each other, and the blank sides of each two leaves are likewise opposed to each other; and being pasted together, the whole has the appearance of a book printed in the ordinary way on both sides the paper. The prints vary a little in the size; but they are about ten inches in height, and seven and a half in breadth. Each print contains three sacred historical subjects, disposed in compartments, and four half-length figures of prophets, and other holy men, in niches—two above, and two beneath the principal subjects. The inscriptions are in Latin. "I am very much inclined," says Mr. Ottley, "to think it of a date not later than 1420; but I speak with less confidence on this point, as, from the commencement of the 15th century until near its close, very little change of style is to be discovered in the designs of the artists of those schools," (the Low Countries and Holland.)

The *Historia seu Providentia Virginis Mariæ, ex Cantico Canticorum*, is a small folio volume, comprehending thirty-two subjects, taken from the Book of Canticles, and printed two on each leaf, from engraved wooden blocks, on one side of the paper only. These prints are interspersed with passages of texts, in large characters, on scrolls, fantastically disposed among the figures; a circumstance which gives to the whole work a very singular appearance, and occasioned Heineken to defame it, by calling it the most Gothic among all the block books. The writer we have just named mentions two editions of this book: the first, according to his opinion, engraved and published in Germany; the other copied from it in Holland or Flanders. Several groups of figures from this work are presented for the gratification of the reader; and we much regret, on all such occasions, that the nature of our undertaking does not admit of our supplying them.

The *Speculum Humanæ Salvationis* (called also the *Speculum Figuratum*) has been celebrated in the annals of typographical controversy. It seems to hold a middle situa-

tion between the ordinary books, printed entirely from engraved wooden blocks, and the specimens of typography in its advanced state; and it is thus described by our author.

"This work, like the *Biblia Pauperum*," and the "*Book of Canticles*," is of a small folio size, and is printed on one side of the paper only. There are four or five editions of it, in which the cuts are not copied from each other, (as in four of the editions of the *Biblia Pauperum*, and the two editions of the *Book of Canticles*,) but taken off from the same engraved blocks; besides two or three editions published several years later, as it is supposed, in Germany, with figures designed and engraved in a much ruder style. I shall speak principally of the two editions I have seen; in the one of which the text is in the Latin, in the other in the Dutch language.

"The Latin edition is comprised in thirty-one sheets and a half, divided, according to Heineken, into five quires, or gatherings. The first gathering is only of five leaves, and contains a sort of introduction to the work descriptive of its contents; the second, the third, and the fourth gatherings, have each of them fourteen leaves; and the fifth has sixteen leaves; making in all sixty-three leaves. This edition is, by most writers, considered the first; but its priority is by no means certain, as I shall hereafter shew.

"In the Dutch edition, the introduction only occupies four leaves; and consequently there are only sixty-two leaves in the whole.

"After the introduction, in both these editions, the remaining fifty-eight leaves are ornamented at top by wooden cuts of an oblong form, each of them divided in the middle by a slight Gothic figure into two compartments; so that each cut contains two designs. These designs, for the most part, represent stories of the Old or New Testament; but the subjects of some of them are taken from the passages of profane history, which the author of the work thought typical of the events recorded in sacred writ. Each subject has underneath it a short Latin inscription, engraved on the same block, independent of the text, which is printed in two columns, and occupies the remainder of the page. The cuts are taken off like those of the true block-books already described, by means of friction, with a brown tint in distemper." (p. 154.)

"In the ancient manuscripts of the *Speculum Salvationis*, where they are entire, the work is composed of a preface and forty-five chapters in prose Latin, with rhythmical terminations to the lines.

"The preface contains a short account of the contents of the chapters. In each chapter, one principal subject is proposed; but three others, which the author considered allusive to the principal subject, are afterwards introduced. The subjects, for the most part, are taken from the Bible, or from the traditional history of the church; but some of them are selected from profane history. The three last chapters have, each of them, eight subjects. Thus Heineker informs us, that, in the illuminated manuscripts of this work, he invariably found that every chapter was ornamented with two

paintings, each divided into two compartments, and containing two subjects; except the last three chapters, which had each of them four paintings, or eight subjects. The work therefore, when complete, should contain the designs of one hundred and ninety-two subjects; whereas the first printed editions of the *Speculum* have only fifty-eight cuts, or one hundred and sixteen designs." (p. 156.)

The fourth chapter introduces the subject of chalcography, or metal-plate engraving; and the author observes, that, although the ancients were accustomed to use stamps of metal for the purpose of impressing wax, clay, and other substances capable of indentation, yet that they appear to have been wholly unacquainted with the art of taking impressions from those convex surfaces with ink, or with any other tint, on paper or parchment. Mr. Ottley proceeds.

"Still greater obstacles opposed themselves to the invention of the art of taking impressions on paper from engraved plates of metal: for, as in these the strokes of the engraving are concave, and apparently out of the reach of pressure from any flat surface like paper, they could never have been thought calculated for such a purpose until accident discovered that they were so. Notwithstanding, therefore, that the art of engraving figures and other objects with the burin upon plates of metal, as matters of taste and ornament, continued to be practised without interruption, from the most remote periods of antiquity until the time when it was discovered that such engravings were capable of being printed on paper, it is perhaps less a subject for our surprise that so many ages elapsed before that discovery was made, than of our gratulation that it took place at all.

"That a species of engraving on metal, every way fitted for impression, was used by the Egyptians, the Greeks, the Etruscans, and the Romans, is, indeed, a fact which the monuments of antiquity, preserved in our museums, place beyond a doubt. The engraved figures, found on so many of the ancient pateras, might be printed, were it not for the projecting borders by which they are generally surrounded. Mr. Strutt, in his *Dictionary of the Engravers*, has given the copy of an engraved plate of very remote antiquity, which is preserved in the British Museum, and is supposed by him to have been originally part of a sheath of a sword, or dagger. Five figures—perhaps intended to describe the rape of Helen—are represented upon it in outline: they are executed with the graver; and as the surface of the plate is flat, it might, as Mr. Strutt observes, even now be printed by the ordinary method used in taking the impressions of copper-plates, were not the metal apparently too fragile to endure the force of the press."

In the 15th century, "a species of handicraft was much practised by the goldsmiths throughout Italy, but especially at Florence, termed 'working in niello.' This mode of workmanship, which fell into

neglect in the 16th century, was used in the decoration of plate destined for sacred purposes; as chalices, reliquaries, and paxes; also on the hilts of swords, the handles of knives and forks, and on clasps and other female ornaments. It was likewise frequently adopted in small cabinets, made of ebony, which, here and there, were ornamented with little statues of silver, and plates of the same metal, 'worked in niello,' with figures, with historical representations, or with arabesques." (p. 262.)

The author extracts from Vasari (who, he says, has sometimes not been improperly styled the Herodotus of modern art) the subsequent process in niello.

"The way of making works of this kind is, first, to design the intended subject with a point of steel upon the silver, which must be of an even and smooth surface, and then to engrave it with the burin—an instrument which is made of a square rod of iron, cut at the end, from one angle to the other angle opposite, obliquely; so that being very sharp, and cutting, as it were, on both sides, its point runs along with great ease, and the artist is enabled to engrave with it most delicately. With this instrument all things are done which are engraved upon plates of metal, whether with the intention of filling the work afterwards with niello, or of leaving it empty, according to the will of the artist.

"When, therefore, he has engraved and finished his work with the burin, he takes silver and lead, and mixing them together on the fire, makes of them a composition, which is of a black colour, very brittle, and, when melted, of a nature to run with great nicety into the work. This composition is then bruised very fine, and laid upon the engraved plate of silver, which it is necessary should be quite clean; the plate is then placed near a fire of green wood; when, by means of a pair of bellows, the flame is blown upon the niello, which being dissolved by the heat, runs about till it has filled all the engraved curve made by the burin. Afterwards, when the silver is cold, the superfluous part of the composition is scraped off, or worn away by degrees by a pumice-stone; and lastly, the work is rubbed by the hand, or with a piece of leather, until the true surface appears, and every thing is polished.

"In this mode of workmanship, Maso Finiguerra, of Florence, was a most admirable artist, as may be seen in certain paxes by his hand, worked in niello, in the church of St. Giovanni at Florence, which are justly deemed astonishing productions.

"From this kind of engraving was derived the art of chalcography, by means of which we now see so many prints by Italian and German artists throughout Italy; for as those who worked in silver, before they filled their engravings with niello, took impressions of them with earth, over which they poured liquid sulphur; so the printers discovered the way of taking off impressions from copper-plates with a press, as we see them do in these days." (p. 264.)

It will have been seen, from the title-page, that our author attributes the invention of chalcography to Maso (Tommaso) Finiguerra; and he says, that the impressions which he was accustomed to take from his engravings on silver were of two kinds: the one cast out of earthen moulds in sulphur, the other printed on paper from the plate itself, by the means of a roller.

In this division of the work we have a long discussion, in order to shew that the discovery of producing impressions on paper, was made by the artist we have just named; and it is supposed to have occurred not later than 1440. Of the proofs taken by Finiguerra on paper, we have two beautiful specimens from originals; the one in the possession of Mr. Ottley, and the other in the National Institute (as it was lately called) at Paris. The former is thus described:

"It represents the Madonna seated on a magnificent throne, with the infant Saviour on her lap; on each side of her is an angel standing, with a lily in his hand, the emblem of virginity, awaiting her commands; behind are six other angels, three on each side of the throne, seated on benches, and playing on musical instruments; and above are four more of those celestial attendants, and six cherubim. On the plane beneath are six female saints, amongst whom S. Catharine is distinguished by her wheel, S. Clara by her monastic habit, S. Mary Magdalen by her long hair and the vase of ointment, S. Lucia by her eyes in the dish, and S. Agnes by her lamb; the whole forming, in a space of little more than four inches in height by three in width, a composition of no less than thirty figures. This little picture (for I may so term it) is semicircular at top, and is bounded by a rich frame studded with precious stones. On each side is a pilaster of the Corinthian order, supporting a frieze, or cornice, the upper of which was perhaps unfinished at the time the artist took this proof; and in the two spandrels over the arch of the picture, is introduced the Annunciation of the Virgin. The lower part of the architectural decoration, where it is possible there may have been an inscription, is wanting." (p. 305.)

The other is a discovery by Zani on his visit to Paris in Nov. 1797. The subject is the Coronation of the Virgin, called also the Assumption, and the figures are exquisitely beautiful. The grouping of each is of the same kind, and, as far as we can presume to judge on such a subject, both have the appearance of being executed with equal talent, and by the same artist.

It is in the fifth chapter observed, that, although Finiguerra appears to have first discovered the practicability of

taking the impressions of his works of niello some years before the middle of the fifteenth century, it was not until about 1460, that the real importance of his discovery was appreciated, or that plates of larger dimensions began to be executed for the express purpose of multiplying the impressions of engravings for publication. That the burin itself had been employed in executing engravings upon plate not intended to be finished afterwards with niello, is evident from the words of Vasari, where, after describing it, he says expressly, "with this instrument all things are done which are engraved upon plates of metal, whether to fill the work afterwards with niello, or to leave it empty, according to the will of the artist."

The author having discussed the progress of the art of taking impressions by engraved plates of metal from its invention by Finiguerra to the final establishment of chalcography; the works of the ancient engravers of the Florentine school are next described, and among them those of Baccio Baldini, Sandro Botticelli, and Antonio del Pollajuolo, with other early engravers, and notice is taken of some ancient prints of the same school by unknown artists. The same course is pursued in the next chapter with the Venetian engravers, and in the ninth we have the sequel of the professors of the Italian schools, Giulio and Domenico Campagnola, Jacomo Francia, and Marc Antonio Raimondi.

In the intervening chapter which is the eighth, from some love of derangement which we do not understand, we have intruded an account of the principal engravers of Germany and the low countries, from the earliest period to the time of Albert Durer and Lucas Van Leyden, which ought to have been assigned to another place in the work.

The important fact, as to the national origin or patria of Chalcography, is settled by the production before us; and if it had no other recommendation than bringing into notice the work ascribed to Maso Finiguerra, in the collection of the author, and introducing to the British public, the discovery of Zani of the specimen of the same artist, in the National Institute of France, it would be entitled to great credit. When Vasari asserted that the art was accidentally discovered by Finiguerra, the plausible answer of the Germans was, that no print had been produced by the Italian disputants that could, with certainty, be attributed to that artist; and they insisted, that the prints acknowledged to be German, the dates of which had been ascertained, and which were prior to those of any

Italian production, were conclusive evidence, as to the priority of the invention in their own favour.

But this is very far from being the only merit of Mr. Ottley. His work contains minute information as to the chief professors, and principal schools of art, and when added to the mass of diversified intelligence in a lexicographic shape, from the laborious work of Mr. Strutt, all the information is supplied on the rise, progress, and early execution of engraving, that the attentive student can require for the pursuit of his art, or the inquisitive amateur can wish for the gratification of his curiosity. The acquisition is the more valuable, because previous to these publications in addition to some foreign authorities, not of the easiest success, the sources of knowledge in this branch of enquiry were limited to the biography of about a thousand artists by M. Basan, to Evelyn's *Sculptura*, the *Sculpturæ Historico-Technica*, and to the account of a series of engravers published at Cambridge, with a few stray catalogues.

In Mr. Ottley, we have no vulgar divisions of the subject into the historical, the picturesque and the portrait; no trite disquisitions on the different modes of engravings, unconnected with the state of the art at the early period to which he refers, and no romantic or metaphysical speculations on beauty, mechanism, resemblance and identity, but all that is necessary to the subject is familiarly and agreeably disclosed, but the writer assumes, that every person who shall avail himself of his elucidations, is, at least, acquainted with the common principles and ordinary language of the art of design. Although a great portion of these volumes is argumentative and controversial, yet we see nothing of what the rigid students of the Aristotelian school call their dialectics or the talent of disputing, nothing of their rhetoric, or the talent of persuading, otherwise than as conviction is produced by a plain exposition of facts, and the faithful application of them to the question under examination. Mr. Ottley writes with a mind wholly engrossed with the subject, and if there are many instances of negligence in the style, there is a clearness and accuracy generated by the steady pursuit of his object, he is biassed by none of the partialities of the parties with whom, or against whom he enters the lists, and he is desirous only of the triumph of truth and justice.

As engravers have been represented in the light of mere copyists, and as their profession has been degraded by frequent misrepresentations, we will add a few words, for the

sake of exhibiting them in the situation to which they belong. We do not mean to rank these artists with either sculptors or painters, but with respect to the particular excellencies of a picture, it has been fitly admitted, that a print has, in common with it, precision of drawing, elegance of composition and grandeur of design, which involve the loftiest attainments of art. Peter Testa, who possessed all the qualities of a great painter but colouring, acquired that reputation by his etchings which his paintings would never have procured him.

The prints of Albert Durer, Rembrandt, and Salvator Rosa are exact counterparts of their paintings, and the former have sometimes been as highly appreciated as the latter.

Of all the imitative arts, engraving is the most applicable to general use, and from the facility with which prints are re-produced, they have acquired one kind of superiority over painting of a character almost miraculous.

"What tho' no marble breathes, no canvas glows,

"From every point a ray of genius flows!

"Be mine to bless the more mechanic skill;

"That stamps, renews, and multiplies at will;

"And cheaply circulates, thro' distant climes,

"The fairest relic of the purest times."

ROGERS.

Engraving has another advantage over painting of the highest consequence, and that is, durability. It is remarked, that while the pictures of Raffaele, like those of Apelles and Zeuxis have mouldered from their walls, the prints of Raimondi, his friend and contemporary, are in complete preservation, and afford a lively conception of the beauties of those paintings, which, but for the graver's art, would have been lost for ever. It is also justly said, that before the invention of printing in the fifteenth century, the accumulated wisdom of ages was confined to a few perishing manuscripts, too expensive to be generally obtained, and too valuable to be frequently transferred from the hands of the proprietor. What printing has been to science, engraving has been to art, and the works of the best masters, whether of painting or sculpture will be indebted to it, for that perpetuity, which the invention of printing, has secured to, the *Inferno* of Dante, and the *Cid* of Corneille.*

* While we are engaged in writing this review, the attention of the public is particularly directed to the curious subjects of the work by the sale of the valuable library of William Roscoe, Esq. at Liverpool, which contains specimens of the Block-Books referred to by Mr. Ottley, with a collection of rare prints, etchings and engravings, illustrating the progress of the art from the earliest time.

ART. II.—*De l'Etat présent de l'Europe, et de l'accord entre la Légimité et le Système Représentatif.* Par M. CHARLES THEREMIN.—*Liberi sensi in simplici parole.* Paris, chez Plancher, Editeur; et Delaunay, Palais-Royal, 1816. Svo. Pp. 214.

THE French have always shewn themselves the best theoretical, and the worst practical statesmen; the history of their writers affords a long list of most able and eminent men, who have enlarged upon the general principles of government, in a subdued spirit of liberty, and a pure spirit of wisdom; while the history of their country, on the other hand, supplies still more numerous examples of the abandonment, or rather of the disregard, of the plainest maxims of justice and prudence. It cannot, certainly, be said, that this mal-administration of public affairs has been the consequence of the admirable rules laid down, though it may, perhaps, be truly asserted, that these admirable rules have resulted from the mal-administration: that they have not hitherto been carried into effect, is to be attributed to several causes; but the very circumstance of the absence of enlightened principles, in the executive departments, and the inconveniences and suffering produced by that absence, naturally led the minds of reflecting men to the consideration of the best means by which they might be avoided, or remedied, in a different state of things. It has been a common remark, that the best writers upon the British constitution, have not been found among those who were in the tranquil enjoyment of its shelter and blessings; but among those who, viewing the structure at a distance, were better able to contemplate it in the wholeness of its beauty, and to estimate the accordance of its parts, and the harmony of its proportions.

The theoretical excellence of which we have spoken, in a considerable degree, applies to the work of *M. Theremin*; the title of which, "The Agreement between Legitimacy and Representation," will be perfectly understood in this country, where the benefits of this union have happily long been experienced, but will not be quite as comprehensible in France; where, for a protracted series of years, legitimacy and despotism were nearly synonymous. The King of France has now no easy task to perform in practically establishing, for the first time, the admitted distinction.

In the preface to the work before us, the author is extremely anxious to impress upon his readers, that though a

native of France, he writes as a citizen of the world : that he has thrown off the *amour propre*, (an individual term, which the French nation, exclusively, has applied nationally), which his countrymen almost proverbially feel ;—that he writes “ dans un esprit Européen,” as a friend to the rational liberty of the people, and an equal friend to the rights of sovereigns. If *M. Theremin* really believes that, in the course of his work, he has proceeded upon this enlarged plan, he labours under one of those self-deceptions to which the *amour propre* was likely to lead him ; for, as before the French Revolution, legitimacy and despotism were synonymous, so now, after the expulsion of Buonaparte, we apprehend that royalty and impartiality are to be understood in France in the same signification. Even if the author could persuade himself that he has been impartial, he must know that, in the present state of his country, with the restrictions and visitations the press is liable to, it would be next to impossible that any work should be printed which did not tend to promote the cause of the legitimacy of the sovereign, as contra-distinguished from the cause of the representation of the subject. Upon this point we well recollect the language of Mr. Whitbread, only a few days before his melancholy end :—“ That these were dangerous times for the liberties of nations ;—that by the military power of legitimate sovereigns, the will of a whole people had been stifled and overcome, and that the only chance for continental freedom was the establishment of a free press.” We register these as the dying words of a man who, though sometimes hurried too far by a generous impetuosity, was, indeed, the true friend of royalty, by being the true friend of liberty ; and, until his prayers upon this subject are accomplished in France, we shall constantly see published there books, like the present, written by a man of talents, and of a comprehensive mind, but intended, under the appearance of impartiality, to accomplish only the purposes of a particular set of individuals. The Emperor *Alexander Severus* is reported to have wisely said, that he more dreaded one able writer, than an army of soldiers ; for, independently of the immediate influence of the pen, it inflicted an incurable wound, even in the memory of kings. The same apprehension is felt by Louis XVIII., but he takes a far different method to avoid the censure, and to prevent the advice of his subjects. How admirably does one of our great unknown poets speak upon the importance

of this wise and free counsel to a sovereign who wishes to remain securely on his throne.

" ————— I have found that counsels
Held to the line of justice, still produce
The surest states and greatest, being sure;—
Without which fit assurance in the greatest,
As you may see a mighty promontory
More digg'd and under-eaten than may warrant
A safe supportance to his shaggy brows,
All passengers avoid him, shun all ground
That lies within his shadow, and bears still
A flying eye upon him.—So great men
Corrupted in their grounds, and building out
Too swelling fronts for their foundations,
When most they should be propt, are most forsaken;
And men will rather thrust into the stormes
Of better grounded states, than take a shelter
Beneath their ruinous and fearful weight:
Yet they so oversee their faulty bases,
That they remain securer in conceit."

Chapman's Byron's Conspiracy, A. 4.

It is only those who are placed lower in the state than the king, that can give him warning of the decay of the foundation of his throne, and that warning is only effectually to be communicated by the liberty of unlicensed printing;—"for this is not liberty which we can hope, that no grievance ever should arise in the common-wealth;—that let no man in this world expect; but when complaints are freely heard, deeply considered, and speedily reformed, then is the utmost bound of civil liberty attained, that wise men look for;" says Milton, in his well-known treatise, the object of which is to shew, that these benefits can result only from a free press.

Perhaps we have said more than necessary upon this point, but it was called for by the vain boast of perfect impartiality made by *M. Theremin*. We will now proceed to give some extracts from his work. The "Introduction" is occupied by various general remarks upon the nature of the public mind; the tendency of which remarks is to shew, that though its impulses may sometimes produce beneficial consequences, as in the case of the French Revolution, yet that they are generally to be repressed as injurious. Next, he traces the progress of civilization from the Treaty of Westphalia:—first, the religious controversies that followed;—next, the improvement in arts and sciences;—and, thirdly, the advancement of literature. With considerable ingenuity he

endeavours to prove, that though the people of France were imposed upon in the Revolution, and had since been conquered by their enemies, their national pride ought not in any degree to suffer, since, even in their misfortunes, they had dictated the fate of Europe, and had opened the eyes of the nations of the continent to the value of the representative system. After remarking, that the question had been between a pure and a mixt, or between an absolute and a constitutional monarchy, he adds,

“ Cette question a été décidée presque pour tous les peuples, par la révolution Française ramenée à son premier terme, et la monarchie représentative est aujourd’hui le vœu unanime des peuples sourdement ou hautement prononcé. La France a donné le premier mouvement, en s’y réfugiant comme dans un port assuré; ou plutôt les souverains qui furent ses vainqueurs, l’ont conduite dans ce port; et, d’un autre côté, l’Angleterre se présente comme un exemple durable, et de la stabilité du gouvernement sous cette forme, et de la supériorité, et du bonheur du peuple qui l’a adoptée; de sorte que la monarchie absolue ne paraît plus tolérable que sous condition qu’elle n’aura qu’une durée passagère. Partout les peuples demandent des constitutions, ou les souverains, qui se trouvent à la hauteur du siècle dans les principes duquel ils ont été élevés, les offrent d’eux-mêmes.” (p. 21.)

Soon afterwards he observes, “ *que l’ère des gouvernemens représentatifs est venue; elle a été fondée en France sous les auspices de souverains, qui la plupart n’avaient pas introduit ce gouvernement chez eux.*” This is a singular contradiction, which the people of France cannot but observe, that while all the monarchs of Europe, sword in hand, have been compelling her, as M. Theremin admits, to accept this form of government, compounded of legitimacy and representation, not one of them has taken a single step to communicate its advantages, great as they contend them to be, to their own subjects. In the next chapter, the author considers what species of liberty is best adapted to the modern state of Europe; and he here examines, with some minuteness, the representative system as established in England, committing, however, a few errors as to the practical part of the subject; viz. the mode in which debates are conducted in parliament; and borrowing the theory mainly from Montesquieu and Hume. In this, and the succeeding discussion on party and faction, M. Theremin evinces great knowledge of the facts, and of the philosophy of the history of Great Britain. His remarks upon the legitimacy of kings are worth extracting.

“ La question de la légitimité est une question nouvelle, et l'on aurait pu, à la rigueur, se dispenser de l'élever et de la généraliser, car personne ne contestait la légitimité. Il eût donc, peut-être, mieux valu de la laisser dans cette obscurité qui la rendait sacrée, comme les choses auxquelles on ne touche point.

“ Le principe de la légitimité a été, à la vérité, attaqué une fois, mais par le fait seulement. Or, ce fait était une anomalie particulière à une seule nation, qui ne tirait à aucune conséquence pour les autres. Mais ce principe n'a jamais été attaqué par la discussion ; on n'a point tenté d'établir un principe contraire. Et quel serait le principe contraire à légitimité ? Ce serait celui que le plus digne d'entre la nation a droit d'hériter du trône, à l'exclusion de la famille régnante. La démence n'a jamais été jusque-là. On a parlé de république, ce qui était une chose fort différente, et laissait intacts les droits de la légitimité, comme les droits de l'hérédité chez les autres. Jamais on n'a dit que l'établissement de la république d'Amérique, ou même celle de France, fussent une attaque contre la légitimité des souverains en général. Le système de la légitimité ne peut être attaqué que par un système d'usurpation.

“ Il faut remonter bien haut dans l'histoire moderne, pour trouver des usurpateurs qui aient réussi à fonder une dynastie que le tems ait légitimée ; c'était dans des âges de barbarie où le peuple n'avait aucune opinion, et où tout était permis. Cromwel n'a probablement pas prétendu former une dynastie ; et si Bonaparte en a presque réalisé le projet, c'est à la singulière audace de ce personnage qu'il faut l'attribuer ; audace qui était soutenue par des circonstances uniques. Mais son élévation n'a jamais été qu'une exception aux yeux de tous ceux qui l'ont reconnu et à ses propres yeux ; c'était en cela qu'il mettait sa plus grande gloire. Enflé de son premier succès, il voulut établir ses frères et ses maréchaux sur les trônes de l'Europe. Ceci était une véritable attaque contre la légitimité par la conquête, et c'est là ce qui a motivé, à Vienne, les discussions élevées par un homme d'état, qui a fondé la doctrine de la légitimité. Les peuples, à la vérité, ne secondèrent pas, avec une grande persuasion, les entreprises de Bonaparte, et virent de mauvais œil ces nouveautés étranges. Les peuples de l'Europe sont imbus, de longue main, des principes de la légitimité comme de ceux de l'hérédité. Ils ont vu chanceler sans cesse, et tomber, sous leurs yeux, une trône électif, et ils ont contracté une haute idée de l'hérédité, au moyen de laquelle, la souveraineté, comme le dit un auteur moderne, se perpétuant par les mêmes moyens que l'espèce humaine, continue d'un cours insensible, sans qu'il faille, à chaque génération, remonter un aussi grand ressort. Et surtout ils n'ont jamais pu voir, dans un général couvert de gloire, dans le premier des citoyens, un successeur immédiat au trône, même quand ce trône était mal rempli. Il leur répugne de voir ceindre la couronne à un homme né sujet, et à tout individu qui ne serait pas l'héritier présomptif. Telles sont leurs pensées habituelles. Quand ils ont reçu des étrangers pour souverains, ils se sont soumis à la force, mais ils ont unanimement regardé ces règnes comme temporaires.” (p. 62.)

We can by no means concur with this author in the opinion we have already quoted, that the era of representative governments has arrived; nor do we think that the events that have recently taken place on the Continent are likely at all to promote that object. It is true, that we, and the rest of the nations of Europe, have seen France suffering under the inflictions of military despotism; we and they have felt our share of the inconvenience; but, in order to destroy it, has not each country, opposed to it, been under the necessity, more or less, of erecting itself into a military power? The French were to be met and conquered only by their own weapons; and although Great Britain, less than Prussia, Germany, or Russia, may have been compelled to convert herself into a military power, (which, more or less, is always a military despotism,) yet she has, to a certain degree, changed the nature of her government; and, upon the whole, there is much more reason to fear that the era of military dominion has approached, and has been brought about by the French Revolution, than that Europe has by late events made any material progress towards a general representative system. For ourselves, we confess, we should fear little upon this point, were it not for external circumstances; and as it is, we are not very apprehensive for the great result. The natural odium of the people of England for military establishments, did it depend upon themselves only, would soon reduce our form of government into its original wholesome form; but if the states of Europe keep up large armies, how is it possible, even with all our insular advantages, to avoid the maintenance, at least, of such a proportion as is calculated to meet the exigencies of the times? *M. Theremin* seems to congratulate his countrymen upon a speedy diminution of the liberties of Englishmen on this account.

“ La nation Anglaise, qui commence à se plaire à des spectacles militaires de cette espèce, indique qu'elle est à la veille de subir un changement dans son caractère, et par conséquent dans sa constitution. Ce que les victoires de Marlborough n'ont pu faire, celles de Wellington le feront peut-être; car déjà les lauriers cueillis sur le Continent fleurissent en Angleterre, à l'égal ou au détriment de ceux cueillis sur l'Océan qui est son domaine véritable. Après des victoires d'une si haute importance, et telles que l'Angleterre n'en a jamais remporté de pareilles, puisque, avec tous ses autres avantages, elles lui assurent encore un des premiers rangs entre les puissances militaires de l'Europe, il est à craindre qu'elle ne se laisse égarer par l'ambition et la domination continentales, et que sa politique ne devienne militaire. La liberté alors sera perdue; car on n'estime

plus au dedans ce qu'on détruit au dehors, et toutes les nations conquérantes ont fini par être conquises par les mêmes armées qui avaient servi à leurs conquêtes." (p. 115.)

The chapter devoted to a consideration of the state of France, is occupied in assigning reasons why the people are averse to any interference in politics, according to the assertion of Machiavel—*Gli Francesi non intendano niente dello Stato*; which is true of them as a nation, but very untrue if applied individually, as we have stated in the commencement of this article. The author's observations on the *Republique politique Européenne*, and on la *Monarchie universelle*, are very able; but to extract any considerable portion of them would exceed our limits, and we can find no distinct passage that will be properly understood without its relation to, and connection with others, unless it be the following on the universal monarchy, to which it is asserted England aspires.

"Ce phénomène que nous avons vu deux fois dans l'histoire, nous le voyons aujourd'hui se réaliser sous nos yeux. L'Angleterre tend à la monarchie universelle par son commerce, comme Rome conquérante y tendait par ses institutions, et Rome catholique par la religion, ou plutôt elle l'a déjà obtenue.

"Ce ne sont point des armées, ce sont des idées qui établissent la monarchie universelle. Quand ces idées sont liées aux intérêts des hommes, et qu'elles sont dirigées avec une grande habileté et une grande persévérance, elles deviennent une puissance universelle.

"L'Angleterre n'établit aujourd'hui sa monarchie universelle, que parce qu'elle est maîtresse dans la science actuellement la plus nécessaire aux peuples, la science du commerce et de l'industrie. C'est comme instituteur qu'elle règne sur des ignorans qui ont tout à apprendre d'elle, et à qui elle a tout à enseigner. Il est naturel qu'elle s'enrichisse et s'agrandisse d'un moyen qu'elle doit tout à elle seule.

"Ce n'est point par des guerres, comme l'a voulu la France; ce n'est point par des traités, comme l'a voulu Catherine, qu'on renverse cette monarchie universelle, fondée sur des lumières supérieures: c'est en apprenant la science du commerce et de l'industrie. Jusque-là l'Angleterre régnera, parce qu'on a besoin d'elle, et par sa force intellectuelle. Il ne faut vouloir que des choses faisables et ne point risquer l'attaque par des moyens qui ne sont point les véritables. Il faut apprendre de l'Angleterre à la vaincre, comme on a appris de Napoléon à le battre. Dans le second cas, la victoire est certaine, comme elle l'a été dans le premier. Tel est l'avantage des inventeurs, qu'on ne peut les vaincre que par leurs propres armes, et que ce n'est qu'en les imitant qu'on peut les surpasser. Tout autre moyen est pernicieux à celui qui entreprend l'attaque, et l'attaqué se rit de ses efforts impuissans, et de ses coups portés au hasard." (p.149.)

We shall conclude our extracts from the work before us with the following remarks on what is emphatically called *la traite des Blancs*, as opposed to the trade in Negroes. As an expedition has already sailed from this country to accomplish the wishes of M. Theremin, he will not longer have to complain of the inactivity and backwardness of England in remedying so great an evil.

“ Comme nous spéculions naguère dans nos comptoirs et dans nos ports sur la traite des Nègres, qui était un de nos principaux intérêts commerciaux, les Maures continuent de spéculer entre eux, sur leurs rades et dans leurs bazars, sur la traite des Blancs, qui est leur principal ou leur unique objet de commerce. Leurs reis ou leurs patrons de vaisseau trafiquent avec les marchands d'esclaves de la liberté, de la vie et des corps de nos parens, de nos femmes, de nos fils, et de nos filles. L'un de ces barbares s'engage à fournir tel nombre d'hommes, ouvriers ou laboureurs, à tant par tête ; l'autre pactise pour cent filles nubiles ; un troisième va à la déprédation d'aventure, et saisit tout ce qu'il rencontre, hommes et bestiaux. Sur les côtes méridionales de l'Espagne, sur toutes celles de l'Italie, de la Sicile et de la Sardaigne, les habitans sont surpris à l'improviste par une *Algazarra*, souvent au milieu d'une promenade ou d'une partie de plaisir ; ceux que le peuvent fuient, les autres sont saisis, garrottés et conduits sur les côtes d'Afrique, pour être vendus. Là ils souffrent tous les maux que peuvent inventer l'avarice et la cruauté la plus raffinée. Ce n'est pas seulement le fruit de leur travail que l'on demande, c'est l'espoir d'une riche rançon, qui les fait maltraiter encore davantage, afin qu'elle vienne plus vite ; journellement on les punit de ce qu'ils ne sont pas rachetables, jusqu'à ce qu'ils meurent sous les coups.

“ C'est ainsi, à peu près, que les Tartares de la Bessarabie partent de chez eux, montés sur leurs chevaux, sans autres armes qu'une lance et un paquet de cordes : ils tombent à l'improviste dans un village grec, un jour de fête, telle qu'une noce, lient et emmènent tout ce qu'ils trouvent. Ils vendent alors les prisonniers aux Mécréans, et les petits-fils des Crétiens deviennent des Turcs et des Maures, qui reviennent égorger leurs parens.

“ Et nous qui avons aboli la traite des Nègres, nous laissons continuer celle de nos compatriotes, et pas une puissance ne s'arme pour la généreuse, mais facile entreprise proposée par Sidney Smith ? et l'Angleterre, maîtresse de la Méditerranée et de l'Adriatique, par la possession de Gibraltar, de Malte et des Isles ioniennes, favorise plutôt qu'elle ne tolère cet ignominieux brigandage, ainsi que toutes les puissances qui concluent des traités avec les Barbaresques ? et les membres du Parlement Britannique, qui ont des compatriotes, peut-être des amis ou des parens, dans les bagnes d'Alger, ne se sont pas encore expliqués, et n'ont pas trouvé un nouveau Wilberforce ? Certes, l'humanité et les principes de l'éternelle justice sont quelque

chose, depuis cet accord unanime qui a soustrait à la cupidité Européenne les générations Africaines, et surtout depuis le religieux accord conclu entre la Russie, l'Autriche et la Prusse. Mais comment se fait-il que, pendant que nous délivrons de l'esclavage des Africains, nous laissons réduire en esclavage des peuples civilisés, nos compatriotes, par d'autres Africains? Nous renonçons à notre propre cupidité, et nous laissons une libre cours à la cupidité des Barbaresques; est-ce parce que nous en sommes les victimes?" (p. 175.)

The great object of M. Theremin is, as we stated in the outset, to recommend to the people of France an acquiescence in the principle of the legitimacy of sovereigns, on condition of receiving on their part a grant of the right of representation. We think that the principal error he commits is, in supposing that the people of France, after their revolution, their military despotism, and their subjugation, are in a condition to receive a constitution in all respects similar to that of Great Britain. We apprehend that nothing can be more true than this position, that the more a nation is reduced in the scale of freedom, and the more it has been debased by tyranny, the more it may be in need of relief, but the less it is capable of receiving it to the full extent. For this reason, we believe that, at present, it would neither be conducive to the happiness of the natives of France, nor to the security of Europe, if liberty, precisely in the proportion it was enjoyed in this country in our best times, were given: they are, in truth, not prepared for it; and even if some injustice be shewn in deciding the limit, we think that the evil will be less than would result from the disregard of all limitation.

ART. III.—*Mador of the Moor; a Poem.* By JAMES HOGG, *Author of the Queen's Wake, &c.* Edinburgh, for W. Blackwood; London, for John Murray, 1816. Pp. 140.

THE last aim of a true poet should be contemporaneous popularity; for, looking back to the history of his art, he will find, that by far the greater number of those who are now justly considered its chiefest ornaments, were either little esteemed by those among whom they moved, or were esteemed for qualities and excellencies which they did not in reality possess, and which posterity has denied them. He that devotes his time and talents in poetry to gain the admiration merely of the uninstructed and unthinking, may probably succeed, for the task is not very difficult; but if he do not

outlive his own reputation, if he do not himself see the period when his works are neglected and his name forgotten, those works and that name will never extend far beyond the period assigned for his natural being.

" ——— such wretched eminent things
 Leave no more fame behind them, than should one
 Fall in a frost, and leave his print in snow ;
 As soon as the sun shines, it ever melts
 Both form and matter." *Webster's Dss. of Malfy, 1623.*

This, indeed, is the true cause why poets, properly so called, are by the proverb consigned to poverty, because they disdain the riches which others devote their studies to acquire: it is only by a glorious and disinterested attachment to the Muse, by a rejection of all rewards but such as she bestows, that the highest excellence is attained. The poet wisely looks upon his stay here but as the least and lowest part of his existence—merely as the opportunity afforded him of sowing in base earth the seed of his aspiring fame, and lasting immortality: he regards this life but as the beginning of his life, and values it only as it enables him to fix his steady trust upon futurity. He who is desirous of meriting the admiration of posterity, should address himself to that posterity; and taking into his comprehensive eye the gradual but certain improvement of mankind in arts, sciences, and literature, he should direct his efforts to render his productions worthy of the understandings of those who shall read them in after times.

We do not intend to enlarge upon this topic; were we ever so capable, we could urge little that is new upon it. We were led to it by reading the new poem by Mr. Hogg, the Ettricke Shepherd, which is obviously an imitation of the style of Mr. Walter Scott, whose numerous and interesting productions have attracted so much notice, and upon which the critical powers of reviewers on both sides have been so often employed. We shall not enter into any fresh discussion of their merits, which we allow to be many and striking; we only wish to remark, in reference to the imitation of them before us, that we do not think they deserve to hold the first rank among works of imagination, and their great popularity, upon the principles adverted to in the preceding paragraph, seems to us to warrant that opinion. The great difference between poems of the highest and of a secondary excellence is, that the first address themselves to the understandings, and the last to the senses of their

readers; or if the senses are called in aid by the first, it is only as a mode or mean by which the intellectual powers are approached and influenced. If they speak of the green sea, the bright air, the forest, or the fields, as they often necessarily do, their purpose is not merely the description of various external perfections; but they deal alike with the invigorating spirit of life within, and with the forming spirit of beauty without, and with the vivid impressions and warm impulses conveyed to the heart and understanding. Thinking then as we do, that Mr. Walter Scott's productions have for object chiefly, if not solely, the gratification of the eye and the ear, however great we may allow his descriptive powers to be, we cannot, as some have done, place them in the first rank of poetry. Of course Mr. Hogg, as one who has followed in the same track, cannot expect from us a higher station than his precursor.

At the same time it is but justice to allow, that the author of *Mador of the Moor*, from the education he has received, or rather from the neglect of his education, and from the rude employments of his life (at least until he started as a poet), has not had those advantages which Mr. Scott has always enjoyed, and which, but for the frame and nature of his mind, might have contributed to make him a poet of a different and nobler description: in the class he has chosen, learning unfortunately is but wasted; and several imitators besides Mr. Hogg, doubtless much Mr. Scott's inferiors in every other respect, are not very far behind him in poetical excellence. Does not this fact of itself sufficiently shew, that productions of this species do not merit a rank superior to that which we have assigned them?

An "Advertisement" prefixed to the poem informs us, that "it is partly founded on an incident recorded in the Scottish annals of the fourteenth century." We are not sufficiently acquainted with the chronicles of the north to be enabled to state in whose reign it occurred; and as from the beginning to the end Mr. Hogg gives no name to the King who is the hero of the story, we have no clue to guide us in a search, were we disposed to make one: the author, however, does speak of him as the Stuart, and he probably means Robert II. or John Robert, the latter of whom finished his reign in 1405, when James I. who for eighteen years was prisoner to Henry IV. and V. of England, came to the throne. It is the opinion of some of the Scottish historians, that James was the first of the family of Stuart; but on many accounts it is obvious, that he could not have

been an actor in the incident which this production details, and we did not know that Robert or John Robert were of such characters as to render it probable when related of them. But this is a point of little importance; and if Mr. Hogg had invented the whole fable, we should not have been disposed to complain of him.

The "Introduction" to *Mador of the Moor* contains an address to Scotland, in which the author had no doubt in his recollection the lines by Mr. Scott in the commencement (if we recollect rightly) of the second Canto of the *Lay of the last Minstrel*. "Oh Caledonia! stern and wild," &c. Mr. Hogg then proceeds to state generally the nature of the story he is about to unfold.

" I cannot sing of Longcarty and Hay,
Nor long on deeds of death and danger dwell;
Of old Dunsinnan towers, or Birnam gray,
Where Canmore battled and the villain fell.

But list! I will an ancient story tell,
A tale of meikle woe and mystery,
Of sore mishaps that an Old Sire befel,
Wise Dame, and Minstrel of full high degree,
And visions of dismay, unfitting man to see.

And thou shalt hear of Maid, whose melting eye
Spoke to the heart what tongue could never say—
A maid right gentle, frolicsome, and sly,
And blyth as lambkin on a morn of May;
Whose auburn locks, when waving to the day,
And lightsome form of sweet simplicity,
Stole many a fond unweeting heart away,
And held those hearts in pleasing slavery.
Woe that such flower should e'er by lover blighted be!

" But ween not thou that Nature's simple Bard
Can e'er unblemish'd character define;
True to his faithful monitor's award,
He paints her glories only as they shine.
Of men all pure, and maidens all divine,
Expect not thou his wild-wood lay to be;
But those whose virtues and defects combine,
Such as in erring man we daily see—
The child of failings born, and scathed humanity."

The fable of the poem may be related in a very few words. *Ila Moore*, is the simple and beautiful daughter of *Kincraig*, an honest rude Highland vassal; she is about to be married to *Albert*, the *Laird* under whom her father is

tenant. Shortly before the celebration of the nuptials, however, a merry minstrel, calling himself Mador of the Moor, takes up his abode for a few days with Kincraig, and by his jollity and comely person, without much artifice, contrives to beguile the heart of Ila, whom he forsakes after she has reposed in him the last confidence of ardent love. Her father is driven from his farm by Albert, and takes shelter in a lonely miserable cottage, where his daughter is delivered of a boy. Ila, in despair at the disgrace and misery her imprudence has brought upon herself and her family, flies in search of the faithless Mador (who had promised to return and make her his wife) to the court of the King at Strevline. On her way she is aided by a palmer, whom she overtakes, and after her arrival, by the Abbot of Dumfirmline, who represents her story to the King, who, on the sudden (not hearing the names, and not remembering the precise circumstances), swears that the minstrel, wherever he be found, shall make the maid instant reparation. The Abbot then exhibits a silver ring which Mador had left with Ila as a token, and conviction flashes upon the King that he is the man. The truth is, that King James, having been out on a hunting expedition, had by accident seen Ila, and had become enamoured; for the purpose of accomplishing his desires, he took upon himself the disguise of a minstrel, and leaving his courtiers, assumed the name of Mador of the Moor. In the end, Ila is married to the King with all due solemnity, her child is of course legitimated and christened, and she becomes Queen of Scotland.

This story will call to the minds of such of our readers as are at all acquainted with old English poetry, several ancient ballads and other pieces founded upon very similar incidents, which seem to have been pretty familiar with our kings and nobles in uncivilized times. The short relation we have given, will serve as an outline to enable those who have not seen the poem before us, to fix upon the proper place for the quotations we shall make.

"Mador of the Moor" is divided into five parts—1. The Hunting; 2. The Minstrel; 3. The Cottage; 4. The Palmer; 5. The Christening. We were at first disposed to censure Mr. Hogg for the arrangement of his poem, and for introducing us, in the first instance, to King James pursuing the chase, because we were not aware of the connection of this part of the tale with the conclusion, and the way in which the whole story is conducted is very ingenious and

judicious ; for throughout, the reader is kept in interesting suspense as to the catastrophe ; and when he at length arrives at it, he blames his own dulness that he could not earlier discover the mystery that hung round the person of Mador. The hunting expeditions in that age continued for many days amid the wilds and mountains, and it consisted of a cavalcade provided with all the necessaries of life, which could not be procured in the uninhabited country ; the royal tent was pitched every night, surrounded by those of the nobility and attendants, with the appearance of a small encampment. For several days the chase had been continued, when on a sudden the King disappeared ; his secret departure and return are thus mentioned :

“ The morning rose, but scarce they could discern
When Night gave in her sceptre to the day,
The clouds of heaven were moor'd so dark and dorn,
And wrapt the forest in a shroud of gray.
Man, horse, and hound, in listless languor lay,
For the wet rack traversed the mountain's brow ;
But, long, ere night, the Monarch stole away ;
His courtiers search'd, and raised the loud halloo,
But well they knew their man, and made not much ado.

“ Another day came on, another still,
And aye the clouds their drizzly treasures shed ;
The pitchy mist hung moveless on the hill,
And hooded every pine-tree's reverend head :
The heavens seem'd sleeping on their mountain bed
The stragling roes mistimed their noontide den,
And stray'd the forest, belling for the dead,
Started at every rustle—paused, and then
Sniff'd, whistling in the wind, and bounded to the glen.

“ The King was lost, and much conjecture past.
At length the morning rose in lightsome blue,
Far to the west her pinken veil she cast ;
Up rose the frightened sun, and softly threw
A golden tint along the moorland dew :
The mist had sought the winding vales, and lay
A slumbering ocean of the softest hue,
Where mimic rainbows bent in every bay,
And thousand islets smiled amid the watery way.

“ The steeps of proud Ben-Glow the nobles scaled,
For there they heard their Monarch's bugle yell ;
First on the height, the beauteous morn he hail'd,
And rested, wondering, on the heather bell.
The amber blaze that tipt the moor and fell,

The fleecy clouds that roll'd afar below,
 The hounds' impatient whine, the bugle's swell,
 Raised in his breast a more than wonted glow.
 The nobles found him pleased, nor farther strove to know."

This division is extended to rather too great a length; independently of a long detail of the hunting, including some of the not very poetical names of the dogs and descriptions of the country, which possess considerable picturesqueness, a long harper's song is inserted, which must be totally unintelligible to all who are not masters of the rudest dialects of Scotland; besides this, is given a dispute among the knights upon "gospel faith and superstition's spell;" after which, the hunt is terminated by the entrance of a mysterious stranger, who beckons the King away, for what purpose is never disclosed. The second Canto opens with a description of old Kincraigy, "a man of right ungainly courtesy," and "honest as a Highlander may be;" and of his wife, "full of blithe jolliment and boisterous glee;" after which we are introduced to their daughter, the heroine.

"But O the lovely May,* their only child,
 Was sweeter than the flower that scents the gale!
 Her lightsome form, and look so soothing mild,
 The loftiest minstrel song would much avail;
 And she was cheerful, forwardsome and hale;
 And she could work the rich embroidery,
 Or with her maidens bear the milking pail;
 Yet, dight at beltane reel, you could espy
 No lady in the land who with this May could vie.

"And many a younker sigh'd her love to gain;
 Her steps were haunted at the bught and penn;
 But all their prayers and vows of love were vain,
 Her choice was fix'd on Albert of the Glen:
 No youth was he, nor winsomest of men,
 For he was proud, and full of envy's gall;
 But what was lovlier to the damsel's ken,
 He had wide lands, and servants at his call;
 Her sire was liegeman bound, and held of him his all.

"The beauteous May, to parents' will resign'd,
 Opposed not that which boded nothing ill;
 It gave an ease and freedom to her mind,
 And wish, the anxious interval to kill;
 She listed wooer's tale with right goodwill;

* A May, in old Scottish ballads and romances, denotes a young lady, or maiden somewhat above the lower class.

And she would jest, and smile, and heave the sigh;
Would torture whining youth with wicked skill,
Turn on her heel, then off like lightning fly,
Leaving the hapless wight resolved forthwith to die."

The day is wet, and Mador (the King in disguise) arrives, and without much ceremony takes shelter, and begins immediately to tune and scrape his violin, which is certainly not a very picturesque instrument, though Raphael may have placed it in the hands of Apollo presiding on Parnassus. The following stanzas, in which the King is represented as delighting the old dame and her daughter, while Kincaigy sits surly by, is liable to the same objection: it may be a true and humorous picture of a Scotch wandering fiddler, but it does not become the dignity of a king.

"The minstrel strain'd and twisted sore his face,
Beat with his heel, and twinkled with his eye;
But still, at every effort and grimace,
Louder and quicker rush'd the melody;
The dancers round the floor in mazes fly,
With cheering whoop, and wheel, and caper wild
The jolly dame did well her mettle ply!
Even old Kincaigy, of his spleen beguiled,
Turn'd his dark brow aside, soften'd his looks and smiled.

"When supper on the ashen board was set,
The Minstrel, all unmask'd, jocosely came,
Brought his old chair, and, without pause or let,
Placed it betwixt the maid and forthright dame.
They smiled, and asked his lineage and his name—
'Twas Mador of the Moor, a name renown'd!
A kindred name of theirs, well known to fame,—
A high-born name! but old Kincaigy frown'd,
Such impudence in man, he ween'd, had not been found."

The jolly Mador insinuates himself into the good graces of the canty dame, and by degrees creeps into the innocent warm heart of Ila. Having remained at Kincaigy's a day or two, making the falling rain an excuse, a fine day arrives, and he departs, Ila accompanying him to row him across the ferry. The whole day was consumed on this short journey, and what passed, the poet thus ambiguously relates:—

"O read not, lovers!—sure you may not think
That Ila Moore by minstrel airs was won!—
'Twas nature's cordial glow, the kindred link
That all unweeting chains two hearts in one!—

Then why should mankind ween the maid undone,
 Though with her youth she seek the woodland deep,
 Rest in a bower to view the parting sun,
 Lean on his breast, at tale of woe to weep,
 Or sweetly, on his arm, recline in mimic sleep?

"O I have seen, and fondly blest the sight,
 The peerless charms of maiden's guileful freak?
 Through the dark eye-lash peep the orb so bright;
 The wily features so demurely meek;
 The smile of love half dimpling on the cheek;
 The quaking breast, that heaves the sigh withal!
 The parting lips which more than language speak!—
 Of fond delights, which memory can recall,
 Of beauty's feigned sleep far, far outdoes them all!

"O'er such a sleep the enamour'd Minstrel hung,
 Stole one soft kiss, but still she sounder fell!
 The half-form'd sentence died upon her tongue;
 'Twas through her sleep she spoke!—Pray was it well,
 Molesting helpless maiden in the dell,
 On sweet restoring slumber so intent?
 Our Minstrel framed resolve I joy to tell;
 'Twas not to harm that beauteous innocent,
 For no delight, nor joy, that fancy might present.

"When at the ferry, silent long they stood,
 And eyed the red-beam on the pool that lay,
 Or baseless shadow of the waving wood.—
 That lonely spot, upon the banks of Tay,
 Still bears the maiden's name, and shall for aye.
 Warm was the parting sigh their bosoms drew!
 For sure the joys of that enchanting day,
 'Twas worth an age of sorrow to renew!
 Then, glancing oft behind, they sped along the dew."

Shortly afterwards, perhaps not thinking that he had made the matter sufficiently clear, he mentions other endearments that had passed between the maid and the minstrel. The third Canto speaks of Kincraigy expelled by Albert, and of his settlement in his miserable cottage. The description of Ila forsaken by her lover, taunted by her mother, and scowled upon by her father, is very touching, and the following song to her new-born infant, is as pathetic as any part of the poem:—

"Be still, my babe! be still!—the die is cast!
 Beyond thy weal no joy remains for me!
 Thy mother's spring was clouded and o'erpast
 Erewhile the blossom open'd on the tree!

But I will nurse thee kindly on my knee,
In spite of every taunt and jeering tongue ;
O thy sweet eye will melt my wrongs to see !
And thy kind little heart with grief be wrung !
Thy father's far away, thy mother all too young !

" If haggard poverty should overtake,
And threat our onward journey to forelay,
For thee I'll pull the berries of the brake,
Wake half the night, and toil the live-long day ;
And when proud manhood o'er thy brow shall play,
For me thy bow in forest shall be strung.
The memory of my errors shall decay,
And of the song of shame I oft have sung,
Of father far away, and mother all too young !

" But O ; when mellow'd lustre gilds thine eye,
And love's soft passion thrills thy youthful frame,
Let this memorial bear thy mind on high
Above the guilty and regretful flame,
The mildew of the soul, the mark of shame !
Think of the fruit before the bloom that sprung !
When in the twilight bower with beauteous dame,
Let this unbreathed lay hang on thy tongue—
Thy father's far away, thy mother all too young !"

Unable longer to sustain the intense agony arising from such complicated causes, she resolves to fly to the court of Scotland held at Strevline, or Stirling, with her unchristened child ; there she hopes to hear tidings of its father. On her road she meets with a Palmer, more properly who ought to have been called a pilgrim, originally being " Lord of Stormont's fertile bound," and not living by casual charity on his penitential journey : but Mr. Scott has himself confounded these two characters, and probably Mr. Hogg, who follows his example, was not aware of any distinction. Ila, consistently with the superstitious dread of the times, fears that this Palmer is an evil spirit in disguise, with design to deprive her of her offspring unhallowed by any religious ceremony. During a storm, they take shelter for the night in a ruined hovel, and the relation of the manner in which it is spent, the fears of Ila, who imagines she sees elvish faces peeping from every ragged crevice, and the silent orisons of the Palmer, who seems inwardly to repent some hidden crime, is one of the most striking and well-managed pictures in the poem : the group of the lovely and trembling damsel, the innocent and sleeping infant, and the venerable Palmer, round a small fire which had been raised

by the latter, would afford a good subject for a picturesque artist, who had as much grace as Mr. Westall, with more poetry, and less confined by the shackles of mannerism: the knights' ladies, palmers, and children of this artist, are all alike—all formed to the one pretty pattern in his eye, without the least variety by even a distant imitation of any thing in nature.

The Palmer, without sufficient inducement, tells to Ila the story of his woes, which bears much too strong a resemblance to the main subject, besides having the revolting addition that the lady with whom the Palmer had had an intrigue, murdered her illegitimate child; this circumstance, besides, gives rise to vulgar associations, which do not contribute to its dignity. The Palmer having performed all he was intended to do, viz. to fill up a certain space with an incident, is dismissed by the author at the end of the 4th Canto; and in the 5th, we find Ila arrived at Strevline, and aided by the Abbot of Dumfirmlin, who thought "to admire the chief of all Heaven's works was good." He seems to recognize the silver ring Mador had left with Ila, and hastens to the court of the King, where, after praising the damsel's beauty, he declares that she has been wronged by a traitor near the throne.

"The King was wroth, and rose from off his throne,
Look'd round for flush of guilt, then raised his hand:

'By this!' said he, 'the knight that so hath done
Shall reparation make, or quit the land.

I hold not light the crime, and do command

A full relation.—He who can betray

Such beauty, with false vow, and promise bland.

As lieve will dupe his king in treacherous way.

The ruthless traitor's name, and hers, good Abbot, say.'

" 'Thou art my generous King!' the Abbot cried,

'And Heaven will bless thee for this just award!

This feeble arm of mine hath erst been tried,

And for the injured has a foeman dared;

And should the knight your mandate disregard,—

'Tis old and nerveless now, and small its power,

But all his skill its vengeance shall not ward—

Beshrew his heart, but he shall rue the hour;—

The knight is Mador hight, the dame fair Ila Moore.'

"As ever you saw the chambers of the west,

When summer suns had journey'd to the main,

Now sallow pale, now momentarily oppress'd

With crimson flush, the prelude of the rain,

So look'd the King; and stamp'd and scowl'd amain,
To stay the Abbot's speech, who deign'd to heed,
But did, with sharpest acritude, arraign
The low deceit, the doer and the deed,
And lauded much the King for that he had decreed.

" 'I think I know the wight,' the King replied;
'He is abash'd, and will not own it now;
But my adjudgment shall be ratified,—
A King hath vow'd, and must not break his vow.'
Then look'd he round, with smooth deceitful brow,
As he the mark of conscious guilt had seen;
Then with majestic air and motion slow,
Walk'd with the Abbot forth into the green;
But all unknown the strain of converse them between."

In the mean time Ila is overtaken by her father, who is in search of his unhappy daughter, and both are conducted to the Priory by the Abbot, where the King, who had resumed his habit of the minstrel Mador, soon arrives, and by repentance reconciles himself to Ila, with too much facility to be quite natural, though very convenient to the relation. The whole is wound up in the two following stanzas:—

"Their hands were join'd—a mother's heart was blest!
Her son was christen'd by his Sovereign's name;
In gold and scarlet the young imp was dress'd,
A tiar on his head of curious frame.
But ne'er on earth was seen a minstrel's dame
Shine in such beauty, and such rich array;
An hundred squires, and fifty maidens, came
Riding on palfreys, sporting all the way,
To guard this splendid dame home to her native Tay.

"Needs not to sing of after joys that fell,
Of years of glory and felicity;
Needs not on time and circumstance to dwell.—
All who have heard of maid of low degree,
Hight Ila Moore, up raised in dignity
And rank all other Scottish dames above,
May well conceive how Mador needs must be
And trace the winding mysteries of his love.
To such my tale is told, and such will it approve."

A "conclusion" to the poet's harp follows, in which he diffidently anticipates a share of admiration for its strains. A dark allusion seems made to some fair female to whom this poet's songs were formerly addressed; whether Mr.

Hogg have or have not been disappointed in that passion which he so warmly describes in the introduction to the third Canto, we know not; but certainly, if we judge from his general reflections upon women dispersed in various parts of this work, he entertains no high admiration for the sex.

"Distrust her not—even though her means are few,
She will defeat the utmost powers of man;

In strait she never yet distinction drew
"Twixt right and wrong, nor squeamishly began
To calculate, or weigh, save how to gain her plan."

Canto II. st. 55.

"Slander prevails—to woman's longing mind

Sweet as the April blossom to the bee;
Her meal that never palls, but leaves behind
An appetite still yearning food to see," &c.

Canto III. st. 9.

We do not suppose that Mr. Hogg has had any very extensive experience, and indeed the above and other reflections upon different subjects (which however are but sparingly introduced), are either very common-place, or the sentiment is copied from other writers. If *Ila* be considered at all as an abstract representative, her sex will have no reason to complain; and even in the height of his reproof, he does females the same justice they received from Ariosto more than three hundred years ago:

"*Molti consigli delle donne sono
Meglio improvviso, che a pensarvi usciti;
Che questo è speciale, e proprio dono
Fra tanti, e tanti lor dal ciel largiti.
"Ma può mal quel degli uomini esser buono,
Che maturo discorso non aiti;
Ore non s'abbia a ruminarvi sopra
Speso alcun tempo, e molto studio, ed opra."*

O: F: Canto xxvii.

The stanza selected by Mr. Hogg, as our readers will perceive, is that modification of the Italian octave, the use of which, however inconvenient and ill-suited to our tongue, was consecrated by Spenser. It has since been often employed by our poets, and never with greater beauty than by Thomson in his *Castle of Indolence*. Dr. Beattie, another countryman of Mr. Hogg, was not so successful, resorting to unpleasant inversions and distortions for the sake of the rhyme, in which he was not aided by the adoption of any

antiquated or obsolete words. Mr. Hogg has however introduced, at a shift now and then, a term purely Scottish; but we cannot fairly congratulate him either upon the choice of his stanza, or the manner in which he has at all times produced it: as a native of Scotland, probably not very well acquainted with our literature, he could not be supposed to possess that wide and perfect knowledge of the language which such a reduplication of sounds requires. It is however to be observed, that the recent study of our elder and better poets, has given more liberty in the art of rhiming than was possessed at any period since the systematic times of Pope and Addison.

ART. IV.—*Narrative of Ten Years' Residence at Tripoli, in Africa; from the Original Correspondence in the possession of the Family of the late RICHARD TULLY, Esq. the British Consul, &c.* London, Henry Colburn, 1816, 4to. Pp. 370.

SOME French writers have of late worked themselves into a state of high fermentation against the states on the northern coast of Africa. It does not appear that the Algerines or Tunisians have been peculiarly active in their piratical depredations within the last two or three months, or that they have treated the Christian slaves in their possession with unusual severity within that period; but continental storms having settled into a calm, and no other great events having occurred to occupy attention otherwise, it has naturally been turned to that quarter where, for a long series of years, silent aggressions of the most atrocious nature have been made and continued upon the establishments of civilized society.

There is, as might be expected, a party in France who contend that England has exercised an undue influence, in compelling Louis XVIII. to abandon the Negro slave-trade; that this country, with a sort of national Quixotism, has been setting herself up to assert rights, and to redress injuries, while, in fact, she has been pursuing her own particular interests; and that having some time ago abolished the traffic in blacks herself, it became very important to the success of her commercial concerns that other nations should put themselves under similar disadvantages. Having accomplished her designs in this respect, on the broad principles of humanity, the same party have been very vehement

in urging against her the more imperious duty of putting an end to the traffic in white slaves, conducted to a great extent by the states of Barbary. Many pamphlets have been circulated abroad, urging this topic, and enforcing it by exaggerated descriptions of the miseries endured by the unhappy captives on the southern shore of the Mediterranean. Into this political question we are not about to enter, not only because it has been already pretty much exhausted in the ordinary vehicles for such opinions, but because we apprehend it does not come within the proper sphere of our duty. The discussion, however, has more than usually directed public curiosity to the acquisition of information upon the manners, customs, and practices, of some barbarous governments, until now little known in detail, but whose proverbial tyranny and cruelty had frequently formed bases of romance—giving the writer a wide range for his fancy in the description of scenes which comparatively few had visited, and of which still fewer had communicated any particulars.

The principal value of the work before us is derived from the authenticity that may fairly be attached to its statements. They are contained in a series of letters, written by the sister of the British consul at Tripoli, during her residence at that port from July, 1785 to November, 1793—a period not exceeding seven years, though a single and a short letter is subjoined, bearing date in 1795, in order to complete the ten years stated in the title-page. We certainly cannot bestow great praise upon the general style in which these letters are written, though it is not unobvious that they were originally composed with a view to publication: at least, however, in the language of the preface, they are “artless,” (with one or two exceptions, where an attempt is made to work up a narrative,) and some of them are “lively;” and if they are now and then a little ostentatious, we do not attribute it to the lady from whose pen they proceeded. The defects of a work of this kind speak sometimes highly in its favour, and dispose us to give the more credit to the facts communicated; even if they be given with little of the arrangement which would enable us to understand better their connection between themselves, and their relation to their consequences.

During the residence of the author at Tripoli, particularly during the latter part of her stay, many political events and changes occurred in the government, the notice of which occupies a considerable portion of the volume.

To the Bashaw, to the Bey, and to the Court, no doubt these were of great importance—and to those who lived upon the spot, and shared in the dangers, they acquired an artificial magnitude; but they had little or no influence beyond the district to which they were confined, and have now lost even the temporary interest they might formerly have excited. Excepting, therefore, as these are illustrative of the peculiarities of the inhabitants of Tripoli, we shall pass them over; and in our extracts (of which we shall, perhaps, be more liberal than usual) we shall select such matter of curiosity and novelty, relating to the customs of the place, and the manners of the people, as will be most striking and useful at the present moment, and under present impressions.

Some readers will, no doubt, feel disappointment at not finding in this volume so much minute intelligence as they could wish, upon the treatment and condition of the Christian slaves at Algiers, Tunis, and Tripoli; but the truth seems to be, that, of all the Barbary powers, that where the author resided was most remarkable for its kindness to its prisoners, and for the regularity of its conducts towards European governments:—it is expressly stated, that but few Christian slaves were kept at Tripoli; that their numbers were not likely to be increased; and that piracy and plunder were little known. It must be admitted, from all we can learn, that the state of Tripoli has to our own day preserved its distinction in this respect. We will quote two parts of this work upon the subject—the first relates more especially to the Christian slaves at Algiers.

“The Bey's Rais, or captains, are much displeased at the Bashaw having made peace with Spain, as it deprives them of the treasures they were used to make by Spanish prizes and Christian slaves; but indeed this peace raises a particular sensation of joy in the mind of those acquainted with the sufferings of the Christians at Algiers. The captains of the Algerine cruisers, if they are not the sole owners, have always a share in the vessels they command; they cruise where they please; but are obliged, when summoned, to attend the service of the state, in transporting men and provisions at their own expense. They always have on board an experienced officer, appointed by the Dey, without whose consent they can neither give chase, return to Algiers, nor punish the sailors.

“On their return, this officer reports to the Dey the conduct of the captain of the cruiser and his crew, and the captain must deliver immediately an account of his success to the government, which claims an eighth part of the prizes, slaves or merchandize, he has

taken. The Christian prisoners are brought to the Dey's palace, where the European consuls repair, in order to examine whether any of them belong to their respective nations: if they do, and are only passengers, they can reclaim them; but if it is proved they have served any nation for pay, who are at war with Algiers, they cannot be released without paying such ransom as the government may set on them. The Dey has his choice of every eighth, and generally prefers those who are good mechanics to others. The rest, who are left to the owners and captors, are directly led to the besistan, or slave-market, where they are appraised, and a price is fixed upon each person; from whence they are brought back to the court before the Dey's palace, where they are sold by auction, and whatever is bid above the price set upon them belongs to the government. On the spot where they are sold, these unhappy people have an iron ring fastened on their ankle, with a long or short chain, according as they are supposed to be more or less inclined to escape. Instances do happen of their voluntarily, after a time, becoming renegadoes. If any of them can procure money, they are allowed to trade, by paying a high tribute to the Dey; and some in this way subsist, and yet remain in slavery. Those who cannot do this, and know no trade, are used with great severity: they fare ill, and work hard all day, and at night are locked up in public prisons without roofs, where they sleep on the bare ground, exposed to the inclemency of the weather, and they are sometimes almost stifled in mud and water. All slaves must go to the public bagnio at night to sleep, unless permitted by favour of the Dey to do otherwise. In town, the slaves are seen at the lowest and hardest kind of work; while, in the country, they are sometimes obliged to draw the plough, instead of horses, and in all other respects treated with such inhumanity as would, even there, be severely punished if exercised on brutes. The Christians at Algiers are permitted to apply for slaves, and hire them as servants; but then they must be answerable for returning them to the government when called for, or pay such a ransom as the Dey may choose to demand for them. Leave is sometimes obtained for the slaves to sleep at the house of their employers, if the Algerines have not been too much exasperated against the nation to which the slave belongs." (p. 75.)

The author some time afterwards mentions an insult offered to the French Vice-consul, by *Muli Ysied*, son to the Emperor of Morocco, then at Tripoli, which excited the resentment of the Bashaw; and then takes occasion to advert thus to the treatment of the Christians there:—

"You must perceive, by this account, how much better the Christians are treated here than at Algiers;* and though you are

* "The kingdom of Algiers is bounded on the east by Tunis, on the south by Mount Atlas, and on the west by the kingdom of Morocco and Tafillet. This country extends in length 480 miles along the coast of the Mediterranean, and is between 40 and 100 miles in breadth.

told, in descriptions given of this place, that it is a piratical state, and the inhabitants live by plundering on the seas, and making great numbers of slaves, I am happy to inform you there are but few Christian slaves at present, who have been here for many years; nor is the number likely to increase. To maintain peace with the different powers of Europe is at present the Bashaw's policy; and the few slaves who were here before the late peace concluded between Spain and Tripoli, did not at all agree with the numbers reported in Europe. The title of the sovereign here is Bashaw; nor are any tributes paid to the Porte, as it is said, by the sovereign of this place; on the contrary, the Bashaw is seldom called upon by the Grand Signior. No piratical vessels are at present sent to sea against the Christians, and the few slaves here, belonging to nations who are not at peace with the Bashaw, are decently clothed: they walk about the town, on their master's business or their own, with only the restriction of returning within the castle walls, to the bagnio, at sunset, where they are well fed, and are often considerably more in the confidence of their owners than any other dependents.

"I cannot better describe to you the Algerine manners, than from an instance that occurred there not long since, and which shews their treatment of the Christians. At the last peace concluded between France and Algiers, it was agreed that no Algerine corsair should be taken on the coast of France. Previous to the peace made with Spain in 1785, the Neapolitans sunk an Algerine corsair on the coast of France. The moment the news arrived at Algiers, the Dey dispatched his emissaries to the Consulary House, and without giving any notice, or time for defence or explanation, he had the French consul dragged away to the common bagnio of slaves. The French sent twenty-one ships to Algiers on this occasion; and the Algerines demanded of the French forty thousand sequins for the injury done them, by the Neapolitans being permitted to take the corsair on their coast. The French dispatched two ships from Algiers to France, for instructions to settle this matter; and sent, according to the Dey's desire, the rest of their ships to Malta, after

"Gezair, or Kessair, is an Arabian word, corrupted from the Latin *Cæsaria*; for the city of Algiers is the *Julius Cæsaria*, formerly the capital of that part of Mauritania called by the Romans *Cæsariensis*, in order to distinguish it from two other provinces of the same name, which they distinguished by the surnames of *Tingatina* and *Sitifensis*.

"Algiers, the capital of the kingdom, is built on the declivity of a mountain, rising in the form of an amphitheatre from the harbour; so that the houses appearing one above another, make a very fine appearance from the sea. The streets are narrow, and serve to keep off the extreme heat of the sun. The mole of the harbour is 500 paces in length, extending from the continent to a small island, where there is a castle and large battery. On the land side, the city is surrounded by rocks, at the foot of which are vast plains, fertile in corn and pasturage. This city is now the richest in all Africa. The number of inhabitants is said to be 100,000 Mahometans, 15,000 Jews, and 4,000 Christian slaves.—*D'Herbelot, Biblioth. Oriental. Mo-reri, Dict. Hist., Le Sage Atlas Hist., Shaw's Travels.*"

having had their consul liberated, and their trade declared safe from the Algerine corsairs." (p. 169.)

This is nearly the whole of the separate information upon this interesting subject; and we shall now proceed to other parts of the work, which refer to the nature of the place and of its inhabitants, and to their public and domestic employments—remarking, in the words of the preface, that, "notwithstanding the length of time which has elapsed since the events occurred that are here narrated, yet, as in the parts of Africa to which they refer, the natives neither admit, nor even know of innovations—their manners remaining from age to age invariably the same—this circumstance cannot affect what is related or described." We are also assured, and the work contains much internal evidence of the truth of the assertion, that a close intimacy subsisted between the families of Mr. Tully and of the Bashaw Ali Coromali; so that the sister of the former had the best opportunities of detailing with minuteness and accuracy those things of which she was an eye-witness. We will first subjoin an account of Tripoli itself, before we speak of its inhabitants.

"The houses of the principal people at Tripoli differ from those of Egypt, which, according to the customs of the East, are mostly built three and four stories high; here they never exceed one story. You first pass through a sort of hall, or lodge, (called by the Moors a skiffer,) with benches of stone on each side; from this a staircase leads to a single grand apartment, termed a gulphur, which has (what is not permitted in any other part of the building) windows facing the street. This apartment is sacred to the master of the mansion: here he holds his levy, transacts business, and enjoys convivial parties: none even of his own family dare enter this gulphur, without his particular leave; and though this seems arbitrary, yet a Moorish lady may, in this one instance, be said to equal her lord in power; as he cannot enter his wife's apartments, if he find a pair of lady's slippers on the outside of the door, but must wait till they are removed. Beyond this hall, or lodge, is the court-yard, paved in proportion to the fortune of the owner: some are of a brown cement, resembling finely polished marble; others are of black or white marble, and the poorer houses only stone or earth. The houses, either small or large, in town or country, are built exactly on the same plan. The court-yard is made use of to receive large female companies, entertained by the mistress of the house, upon the celebration of a marriage, or any other great feast; and in cases of death, for funeral ceremonies performed before the deceased is moved to the grave. On these occasions, the floor is covered with mats

and Turkey carpets, and is sheltered from the inclemency or heat of the weather by an awning, covering the whole yard, for which the Moors sometimes incur great expense. Rich silk cushions are laid round for seats, the walls are hung with tapestry, and the whole is converted into a grand sala. This court-yard is surrounded by a cloister, supported by pillars, over which a gallery is erected of the same dimensions, enclosed with a lattice-work of wood. From the cloisters and gallery, doors open into large chambers not communicating with each other, which receive light only from this yard. The windows have no glass, but are furnished with *jalousies* of wood, curiously cut: these windows produce a gloomy light, being admitted through spaces a quarter of an inch wide, crossed with heavy bars of iron; and looking into an inward court-yard, are well calculated to calm the perturbed mind of the jealous Moor. The tops of the houses, which are all flat, are covered with plaster or cement, and surrounded by a parapet about a foot high, to prevent any thing from immediately falling into the street. Upon these terraces the Moors dry and prepare their figs, raisins, and dates and date-paste. They enjoy on them the refreshing *inbat*, or sea-breeze, so luxurious after a parching day, and are here seen constantly at sunset offering their devotions to Mahomet; for let a Moor be where he may, when he hears the marabut announce the prayer for sunset, nothing induces him to pass that moment without prostrating himself to the ground; a circumstance singular to Europeans, if they happen to be in company with Moors, or walking through the streets just at that hour. From the terraces the rain-water falls into cisterns beneath the court-yard, which preserves the water from year to year in the highest perfection. No other soft water is to be had in this country. There are innumerable wells. Fresh water is every where found near the surface of the earth, but all brackish and ill-flavoured." (p. 25.)

The earlier part of the volume is occupied very much with descriptions of the persons and characters of Lilla, or lady, Kebbeera, the Queen her daughters, the Bashaw, and of other persons about the court, which we omit, because the individuals are now probably all dead, and they do not tend much to the illustration of manners. The subsequent account of the mother of the Queen lying in state, is curious.

"The mother of Lilla Kebeerra died yesterday at lazero, that is at four o'clock in the afternoon, and was buried at the Moors' high mass or namuz of noon to-day. The account of her demise affected her daughter so much, that the death of this afflicted sovereign was reported for a short time; which report evidently displayed the high place she possesses in the affections of the Bashaw's subjects.

"She was this morning escorted from the castle with three of

the princesses, and Lilla Aisher the wife of the Bey, to mourn over the body, till it is carried to the grave. It lay in state at the residence where she died. The court-yard, stairs, and galleries, were filled with such a concourse of people, that the way to the apartments was almost impassable early in the day.

"An immense number of women were assembled to shew their loyalty by screaming for her death, and this scream was repeated at different periods through the whole of the city, with such violence as to be heard distinctly a mile distant. Every place was filled with fresh flowers and burning perfumes. The whole of the incense in the apartment where the body lay was of amber and cloves, which a number of black women carried about in silver censers.

"The room was darkened and hung with very rich drapery. The body was raised on a bier, about three feet from the ground, which was covered with velvets and silks, edged with gold and silver embroidery and very deep fringes. There were several coverings over the bier: the two undermost were worked in stripes and borders representing sentences taken out of the Koran. They were put on previous to the coffin (the lid of which was raised in a triangular shape) being placed on it.

"As none but the royal family and the nobility use coffins of this shape, it is easy to distinguish the funerals of the great. All other coffins are quite open at top, and the body simply guarded by a drapery of cloth or silk, according to the circumstances of the family; but over the poorest person who has lived so holy as to obtain the great title of *shrief of Mecca*, they put a Mecca cloth round which is a deep border of chosen sentences from the Koran, and a green turban, which a shrief is entitled to wear, is laid on the top of the coffin. In the present case, the coffin was covered with a number of gold and silver habits belonging to the deceased. At the head was a very large bouquet of fresh and artificial flowers mixed, and richly ornamented with silver; to this bouquet they were continually adding fresh flowers. Mats and Turkey carpets were spread on the ground round the bier, at each end of which were embroidered cushions.

"Lilla Kebeerra was sitting on one of these cushions at the head of the coffin, with her hand and arm resting upon it; she seemed much affected and spoke very little. She was richly drest, but wore no jewels nor any thing new, which denoted her being in mourning. When they came to take the body to the grave she retired, her ladies and black slaves encircling her with agonizing screams. When the coffin was carried out of the house, it was covered with a party-coloured pall of black and coloured silk, thoroughly ornamented with gold and silver: a massy gold-work, with a black silk fringe, formed a very deep border round it.

"It was met at the threshold of the door by the Mufti, or bishop, who walked close before it, preceded by the Bashaw's sons; then the chief officers of state; and next, all the people of consequence

in Tripoli. Immediately after it followed a great number of black men and women, each carrying a wand in their hand, with a label at the top of it, declaring them freed from slavery by their late mistress, and by her daughter Lilla Kebeerra. All these people wore their caps turned inside out, their clothes in a neglected state, and divested of every thing like ornament, such as silver or beads.—The body was buried in a profusion of costly clothes and jewels." (p.70.)

Not many months after the arrival of the British consul, and the writer of these letters, the plague, having first broken out at Tunis, was communicated to Tripoli, by which of the 14,000 Mahometan inhabitants, in a very short time, not less than one fourth were swept away; the Moors holding it against the tenets of their faith, to take any precautions to shun their predestinated fate. In its ravages it spared neither man nor beast, as *Boccaccio* relates of the pest at Florence in 1348, "*di tanta efficacia fu la qualità della pestilenza narrata nello appicarsi da uno ad altro, che non solamente da huomo a huomo,*" but all kinds of animals caught the infection from the garments of those who were deceased; the subsequent affecting and horrid relation is given in the course of what is said upon this fearful visitation.

"Some most extraordinary circumstances that befel the above Moor in his last hours, under my own eyes, will serve further to delineate to you the manners of this part of the world. I am sorry they must show that the name of Barbarian is sometimes applicable to the actions of the natives. This man, who was a Hadgi, and named Hamet, was a Dragoman, (an officer of the guard belonging to the English consul,) and declined being in quarantine in the consulary house during the plague; on account of his family. He was married to a beautiful woman, named Mariuma, and had not been many days at home before he caught the fatal distemper. During the last stage of it, his disconsolate wife was sitting by his bed-side: she had been cherishing a faint hope of his recovery, and had been watching him into a soft sleep. Worn out herself with fatigue—her mind soothed by the delusive prospect she had formed, of seeing Hadgi Hamet awake recovered—Mariuma was sinking in repose, when she was disturbed by the hand of a man opening her baracan, and advancing a poignard to her heart, while with the other he was endeavouring to obtain some keys and papers she wore in her bosom, belonging to her husband. She eluded his grasp, and beheld, in her intended murderer, her husband's brother; whose emissaries having informed him that Hadgi Hamet had just expired, imagined that it was a fair opportunity to favour his plot of destroying the whole family together, while the horrors of the plague drove far from the habitation of the sick all those who would otherwise approach it; for Hadgi

Hamet's only child, a fine girl of seven years old, had died that morning, and was yet unburied. When he entered his brother's apartment, he considered him dead; and seeing Mariuma sunk on the bed, supposed she had fainted over the body. At his rough approach, Mariuma awakened Hadgi Hamet by her screams; who, on seeing her distress, instantly sprung from his bed. The disappointed wretch, finding his brother not dead, but rising from his couch with tenfold strength for the moment, retired affrighted to the skiffer, where his mother and sister were waiting; to whom, for the sake of humanity, it is to be hoped, he had not yet imparted his worst intentions. They had accompanied the assassin to town from the country-house where they lived, but which belonged to Hadgi Hamet.

"The effect of this horrid event, joined to that of the plague, at once bereft Hadgi Hamet of his senses. He broke loose from them all, and rushed from his apartment into the street. The scene at that moment was truly awful. Hadgi Hamet, in his night-clothes, stood opposing himself to those around him, with all the wild fury of an enraged Moor, with his attagan, or knife, drawn, to keep those who would approach him at a distance. Prostrate at his feet was his wife, with her baracan loose, tearing off the few ornaments she had on, and wiping away her tears with her hair, whilst she implored her husband by every soft endearment to return to his bed, and live to protect her from his wretched brother. Insensible and deaf to her intreaties, he set off towards his house out of the town, from whence his mother, brother, and sister, had just arrived. His wife, shocked at any one's attempting to lay hands on him, for fear of increasing his pain, insisted that no one should touch him, but followed him, in silent anguish, with those who would accompany her. After they had walked some distance, Hadgi Hamet returned quickly with Mariuma to his house, where he died soon after; leaving his effects in the hands of the English consul; by which means his unhappy widow was saved from the avarice of his brutal family." (p. 98.)

We add without comment a description of the mode in which a marriage feast is celebrated in Tripoli among the higher orders.

"According to the custom of this country, a Moorish lady's wedding-clothes are accumulating all her life; consequently, the presents sent from her father's to the bridegroom, on the eve of her wedding, are most abundant. Among the articles in the princess's wardrobe, were two hundred pair of shoes, and one hundred pair of rich embroidered velvet boots, with baracans, trowsers, chemises, jilecks, caps, and curtains for apartments, and many other articles in the same proportion. Each set of things was packed separately, in square flat boxes of the same dimensions, altogether very numerous. These would have been taken to the Dugganeer's house, but Lilla Howisha (as the Bashaw's daughter) not quitting the castle, they

were conveyed with great pomp and ceremony in a long procession out of one gate of the castle into another, escorted by guards, attendants, and a number of singing women, hired for the purpose of singing the festive song of loo, loo, loo, which commences when the procession leaves the bride's father's house, and finishes when it enters the bridegroom's house.

"Two separate feasts for these weddings were celebrated in the castle on the same day: that for Lilla Howisha, the Bashaw's daughter, at her apartments; and Sidy Hamet's wedding in that part of the castle where he resides. Sidy Hamet, who could not be seen at his bride's feast, received the compliments of his subjects and the foreigners of rank at court, and was superbly habited on the occasion.

"In our way to Lilla Halluma's apartments, the great concourse of people at the castle rendered it as usual impossible to proceed a step without being surrounded by attendants to clear the way.

"The apartments of the two brides were entirely lined with the richest silks. A seat elevated near six feet from the ground was prepared for the bride, where she sat concealed from the spectators by an embroidered silk veil thrown over her. Her most confidential friend only went up to speak to her, by ascending seven or eight steps placed on the right hand side for their approach; they then introduced themselves to her presence by cautiously lifting the veil that covered her, being very careful not to expose any part of her person to the spectators beneath: the etiquette was to speak but a few words, in order to afford time for other ladies to pay their court to her. Her eyelashes were deeply tinged with black; her face was painted red and white, but not ornamented with gold. She is one of the handsomest women in Tripoli. Her dress was the same as I have already described to you, but the gold and silver jewels with which it was almost covered, left little of its texture to be seen; her slippers were brilliant, discovering her foot and ancle, which were partially died with henna, nearly the colour of ebony; she wore on her ankles double gold bracelets. The jewels on her fingers appeared more brilliant from the dark colour underneath them, which also added much to the whiteness of her hand and arm.

"Two slaves attended to support the two tresses of her hair behind, which were so much adorned with jewels, and gold and silver ornaments, that if she had risen from her seat she could not have supported the immense weight of them.

"Magnificent tables were prepared at each of the bride's houses, furnished with the choicest delicacies of hot viands, fresh and dry preserves, and fruits peculiar to the country. These tables were surrounded with gold and silver embroidered cushions, laid on the floor to serve as seats for the guests, who were served with the refreshments before them, by Lilla Halluma and her daughters, who were constantly moving round the tables attended by their slaves and confidential women. The black slaves were almost covered

with silver, and had nearly treble the quantity of ornaments they usually wear on the head, neck, arms, and feet.

"The account of the ceremonies observed at this feast by the ladies of Hadgi Abderrahman's family, is sufficient to make you acquainted with those performed by other ladies of rank in this place, as all act uniformly at weddings, as far as their fortunes will allow." (p. 177.)

As a contrast to this relation, we have extracted from a subsequent part of the volume before us, a statement of the conduct of the wives, relatives, and friends of a mahometan of rank, immediately after his death.

"A few days since, the melancholy news arrived from Morocco of the death of the ambassador Hadgi Abderrahman—sincerely lamented by all those who knew him, Christians as well as Moors. According to the etiquette of this country, every body visited immediately his disconsolate family.

"Were I not to give you a minute description of what passed during the visit we paid them, you could not imagine a scene so extraordinary and melancholy as that we witnessed on this occasion, or suppose customs so barbarous could still exist among people in any degree civilized.

"When we entered the house, we found it filled with an immense crowd of mourners; the ambassador's sisters, and other relations, were there. His widow and daughters, besides the natural sorrow they felt for their loss, were wound up to such a height of agony and despair, that their countenances and figures were entirely changed. Abderrahman's widow was weeping over the bier raised in the middle of the court-yard, fitted up with awnings for the purpose; round it the blacks were deploring her loss. As soon as she perceived we were there, she came towards us, but immediately sunk down, and was carried senseless into the apartments. Lilla Amnani, and Abderrahman's eldest daughter, had ashes strewed upon their hair, but the youngest daughter was almost covered with them. The sufferings of this family, so aggravated by the dreadful outcries of their friends, and the strangers round them, were shocking to behold.

"To such scenes, we may suppose for our consolation, the greatest number of people here are become accustomed, and do not suffer so acutely; but there are many who, from their great affection for the departed, and their delicacy of feelings, are by no means equal to these strong emotions; they either fall a sacrifice to them at the moment, or languish out the remainder of their days in a debilitated state.

"The lamentations of the servants, slaves, and people hired on this occasion, were horrid. With their nails they wounded the veins of their temples, and causing the blood to flow in streams, sprinkled it over the bier while they repeated the song of death, in which they

recounted all the most melancholy circumstances they had collected on the loss of Abderrahman, and ended every painful account with piercing outcries of "*wulliah woo!*" in which they were joined by the whole of the immense numbers of Moorish mourners that were present.

"The real sufferings of the nearest relations of the deceased had not a moment's respite; even that stupor which nature yields to, when nearly exhausted, was roused into anguish by every new condoler; many of whom came up to Abderrahman's widow and his eldest daughter, and locking them in their arms, screamed over them till the poor exhausted mourners sunk from their embraces to the earth, overwhelmed with these cruelly-repeated horrors." (p. 297.)

We would willingly communicate other particulars from this interesting, though miscellaneous volume, would our limits allow us to indulge our readers and ourselves. It will be perceived that in the extracts made, little is said of the habits and peculiarities of the lower orders of the Tripolite; in truth, we find very little upon that subject in the work; there is, indeed, an account of a Moorish farm, but it is far from minute. This is certainly an omission, though in proportion to the want of civilization among nations, the distinction between the manners of various classes will be diminished. In Tripoli, however, it is obvious that society is not wholly unpolished, and it was, therefore, of more importance that the difference should be pointed out. Probably, however, the author had little opportunity of satisfying herself in this respect, from the station she occupied as sister to the British resident, and perhaps less inclination, from the difficulties that would oppose a lady on her enquiries and researches among a jealous, dirty, and unenlightened population. We shall conclude our review by a short passage on the domestic occupations of the Moorish ladies.

"The Moorish ladies are, in general, occupied in overlooking a numerous set of slaves, who make their sweetmeats and cakes, clean and grind* their wheat, spin, and, in short, are set about whatever seems necessary to be done. The ladies inspect by turns the dressing of the victuals; and for the time spent in this way, two sets of slaves are in attendance—one set perform the culinary operations, while another station themselves round their mistress, removing in-

* These machines are particularly simple, and may be worked by one or two persons; the quantity of corn which may be ground by them in the course of a few hours is very considerable. It is doubtless a mill of this sort to which the evangelist St. Matthew alludes, chap. xxiv. ver. 41: 'Two women shall be grinding at a mill, the one shall be taken, and the other left.'—*Blaquiere's Letters from the Mediterranean*, vol. ii. p. 45."

stantly from her sight any thing that may annoy her, and using fans without intermission, to keep off flies or insects, while she leans on one or other of the slaves, walking about to direct and overlook what is doing.

"One of the reasons given, why even the ladies of the royal family must minutely attend to this part of their duty is, to prevent the possibility of any treachery being practised in preparing their husband's meals. The hours the Turkish or Moorish ladies have to spare for amusement, is spent in singing and dancing. Abderahman's eldest daughter, and the pretty Greek, tied up a swing the morning after they came to live near us, which constituted a great part of the day's amusement: their black slaves and servants served for playfellows. They seemed none of them, from the first, to want spirits, except the Greek, in whose most cheerful moments there was a melancholy and care spread over her countenance, that reminded us of her losses, and of the anxious solicitude she felt that the ambassador might be convinced she had acted up to all his wishes in his absence. This painful, and sometimes dangerous diffidence of their husbands, must be the constant companion of the best female characters in this part of the world, where continual plots, the consequence of jealousy and interest, are working against them by all around them." (p. 110.)

ART. V.—*Observations and Inquiries into the nature and treatment of the Yellow Fever, in Jamaica and at Cadiz; particularly in what regards its primary cause and assigned contagious powers: illustrated by Cases and Dissections, with a view to demonstrate that it appears divested of those qualities assigned to it by Mr. Pym, Sir J. Fellows, and others. In a series of Memoirs. By EDWARD DOUGHTY, Member of the Royal College of Surgeons of London, and Surgeon to the Forces.* Highley and Son, 1816, 8vo. Pp. 238.

AFTER all the discussion which for a long series of years, this subject has undergone, it still remains a question, whether the disease, commonly known by the name of Yellow Fever, be propagated by contagion or not. Indeed, important as the decision must be to a commercial people, there are impediments in the way, which render it extremely difficult to form any indubitable conclusions: for, where the enquiry is concerning the operation of causes inscrutable to our senses, (as the causes of fever assuredly are), our only means of arriving at truth is, by a careful induction from an extensive series of well-observed facts; and how liable to error this mode of investigation, it is needless

to say, when we observe that, from the self-same facts, viewed through party-coloured media, the most opposite conclusions are drawn by the advocates of opposing systems. Thus, when several persons in a particular district are seized, about the same time, with a violent fever, and many, who have visited them, are observed to be soon after attacked by a similar complaint, one party, very speciously, infers that the disorder is contagious, and can be prevented from spreading only by a strict separation of the sick from the well. On the other hand, their opponents, remarking, that such of the sick as are removed to a healthy situation, communicate no disease to those who attend them there, with equal plausibility contend, that this fever is not contagious, and that its cause is to be sought in local peculiarities of the district in which it first appeared. It will be at once evident, that the difference of opinion, in such a case, is not a matter of mere speculation, of no practical importance; according to the prevalence of this or that opinion, the quarantine laws would be either rigidly enforced or altogether suspended;—the *unnecessary* enforcement of these laws is undoubtedly an evil of no small account to the parties who suffer under their operation, and certainly an incautious suspension of them might be productive of serious mischief to the community.

It may here be well to lay before the reader some account of the present state of opinions amongst medical men, with respect to that severe form of Yellow Fever, which within the last three-and-twenty years has attracted so large a share of attention, in consequence of its dreadful fatality in the West Indies, in the United States of America, and on the southern shores of Europe. First in order are those who, following Dr. Chisholm, believe this fever to be contagious in its origin and progress, and, from the place whence it is supposed to have been imported, distinguish it by the appellation of Bulam fever. One of the latest writers of this party is Dr. Pym, who announces *his* discovery that the disease affects a person but once in the course of his life. Next to these are such as, denying the fever in question to originate from contagion, or under any circumstances to become contagious, affirm that it is merely the endemic of hot countries in its most aggravated form. Among the later writers of this class, Dr. Bancroft is the most eminent; with exemplary diligence he has collected and arranged a multitude of facts to prove, and, to the complete satisfaction of numbers, has proved, that the Yellow

Fever in all its degrees has but one source, and that this source is marsh *miasma*. Let not any one however imagine as Mr. Doughty and others have done, that by marsh *miasmata*, the doctor means to express only the effluvia of actual marshes; he uses it as a general term for the purpose of designating those exhalations arising from the earth, even on high grounds, and especially in clayey soils, under the combined influence of heat and moisture, and which appear capable of producing fevers of the most fatal description. An ingenious hypothesis concerning the nature of these exhalations was advanced by Dr. Jackson, in his work on fever, and the author now before us seems disposed to concur with him in opinion. He thought that the cause of endemic fevers is fundamentally the same with the cause or principle of vegetation; since such fevers are most prevalent in situations where vegetation is luxuriant, or at least where the requisites of a luxuriant vegetation greatly abound; as in warm climates, valleys, and plains, near the coasts of the sea, near the swampy and oozy banks and mouths of rivers; in which situations, if vegetation be not luxuriant and healthy, there will be an excess of the principle of vegetation, which may be a cause of disease in animal bodies exposed to its influence. Hence may be explained the effect of seasons upon endemic fevers, which are more frequent in spring, and particularly in autumn than during the other portions of the year.

"In spring," says Dr. J., "the principle of vegetation is extricated in great quantity, while the capacities of plants are still small; an excess is consequently generated, and this excess extends its influence to a certain distance around. In summer the extrication of the principle still increases, but the capacities of plants being extended in a greater proportion, the means are more adequate, and the excess is actually less. In autumn, the growth of plants being completed, while causes still continue to produce a great extrication of the principle of vegetation, the excess abounds, and occupies a wider circle."

This opinion receives some support from an observation of the late Dr. Rush, that fevers had increased in Pennsylvania, in proportion as the country was cleared of its wood; but that they diminished, or disappeared, in proportion as the country was cultivated.

Besides the contagionists and noncontagionists, there is a third party, which holds an intermediate place. These gentlemen contend that the Yellow Fever is propagated by

a specific contagion, which, however, is incapable of acting, except in a certain impure state of the atmosphere,—an epidemic constitution of the air, as it was termed by Sydenham. Dr. Hosack, of New York, is an advocate for this doctrine, which was formerly inculcated by medical writers with respect to the Plague, and has recently been brought forward by Dr. Calvert, in an essay on that disease inserted in the sixth volume of the *Medico-Chirurgical Transactions*.

There yet remains to be mentioned another set, who, though they believe the yellow fever to be truly local and endemic in its origin, think it probable that in its course, by the crowding together of the sick, with the neglect of cleanliness and of ventilation, a virus may be produced which shall be capable of communicating a similar disease to all who come within the sphere of its influence. But this opinion is rather repugnant to the little knowledge which we possess of the laws of contagion in general.

It is high time, however, for us now to attend to the author of the work, which has given occasion to these few general remarks. We learn that he arrived in Jamaica in the year 1800, and remained there in an official capacity for the space of eight years, during which he had ample opportunities of observing the diseases which prevailed in that island, and of investigating their nature and effects by dissection: he himself experienced an attack of fever soon after his arrival, and a second in the autumn of 1807. In 1809, he accompanied the army to Walcheren, and was a witness of the lamentable mortality which befel that wretched and ill-fated expedition. In the summer of 1810, he joined the British forces in Cadiz, where an alarming fever made its appearance early in October, similar in all respects to that of the West Indies. His zeal for anatomical inquiry meeting with some check from Sir James Fells, the head of the medical department, he was provoked into the use of indecorous language towards that officer; a court-martial ensued, and dismissal from the service was the result: he has, however, lately been restored to his rank.

This short statement will be sufficient to show that Mr. Doughty comes before the public with some claim to respect on the score of experience; and though he has little title to the praise of authorship, we must admit that he has added something to the store of observations on a very interesting subject. The volume is divided into three parts, containing "general observations on Yellow Fever, its causes and treatment;" with a detail of the state of health among the

troops in Jamaica: "memoirs of the fever in Cadiz in 1810, illustrated by cases and dissections:" and lastly a "recapitulation. In the extracts which we shall now make, some evidence will be afforded of the nature of the fever, and a specimen of the author's opinions, as well as his manner of delivering them at the same time exhibited to the reader. In the month of May, 1805, the eighty-fifth regiment (of which Mr. D. was then surgeon) marched in perfect health to occupy the barracks in Spanish Town. In June an alarm was produced in Jamaica by information that a powerful French fleet had arrived at Martinique, with troops on board. "It was this fleet the immortal Nelson pursued to the West Indies, and finally conquered off Trafalgar."

"It being fully supposed their object was an attack on Jamaica; every precaution was adopted by General Nugent to guard against the same. Martial law was declared; the militia called forth, and formed into brigades with the troops of the line. The 55th regiment was ordered from its several stations on the north side of the island to Spanish Town, a distance of more than one hundred and twenty miles, which it had to march. Although the men were often drenched with rain during their route, they joined us in a very healthy state, and continued with us in brigade near two months. For one month and upwards, after their arrival, they continued free from sickness. Their several stations on the north side were, for the most part, considered healthy. The old Maroon Town, situated high in the mountains, is even a more healthy post than that of Stoney Hill;—(about six miles from Kingston)—"this was their head-quarters. The regiment had been separated from the date of its arrival in Jamaica, and at the time of its junction again, in Spanish Town, three years had elapsed. From so long a residence in the colony, it might be supposed the men were so far seasoned to the climate, as to be unsusceptible, in a great degree, to that cause which generates Yellow Fever. To the men of the 85th regiment this consideration might stronger apply, as they had been near four years in the island. But what was the result?"

"About the middle of August several cases of fever, of the most violent type, were admitted into hospital, both of the 85th and 55th regiments, and which continued to increase so rapidly as soon to fill it. A large building, which had been formerly a theatre, was filled up to receive cases, and this also soon became crowded.

"The number admitted, and aggravated state of the disease, created an early mortality. So great and alarming was the fever, and so inadequate were the accommodations to the number attacked, in both regiments, that the 55th was ordered to Up-Park Camp. Their change of situation produced no change in the nature of the disease, or any diminution in the number of admissions; the hos-

pital at the camp was soon filled, and the mortality was uncommonly great. Our situation was not less deplorable; the admissions amounted daily to seven or eight, for more than a month after the commencement of the sickness."

"The great mortality which took place this season in Spanish Town, induced us to try every remedy but bleeding, which was only performed in one case" (and unsuccessfully because, in the author's opinion, too little blood was taken) "from the bias there was against it, and because I was not entirely at my own controul."

"The Apostle's Battery, a post situated amongst rocks on the bay of Port Royal, being elevated and open greatly to the sea-breeze, has always been considered a very healthy station. To this post we sent our convalescents, with a proportion of non-commissioned officers and privates, to do the duty of the place, and assist them in hospital. These men, however, having imbibed in Spanish Town the seeds of the disease, were attacked with the same violent form of fever as their comrades at head quarters; and the mortality was equally great in the like number of cases. Of those who died, the symptom of black vomit was prevalent in five cases out of seven.

"The advocates for the doctrine of contagion may ascribe the sickness at this reputed healthy post, in those who were sent free from disease, to their having received the infection from the convalescents whom they accompanied. But I consider that the same cause which created the fever first in Spanish Town, and which had not ceased to operate its influence at the time they were removed to the Apostle's Battery, occasioned the fever amongst them here. Their constitutions had been saturated with those noxious exhalations in Spanish Town, and which might be brought into action by that additional excitement, peculiar to change of situation in the West Indies. It is probable had they not removed from the focus of the disease, the morbid cause might have remained dormant in the system, and not have had sufficient power to produce febrile derangement. For although the disease was very general throughout the regiment; yet several remained exempt from any attack." (pp. 57—64.)

This last remark coincides with, and illustrates an observation made by Dr. Jackson in St. Domingo, in the year 1796; when an astonishing and unaccountable degree of sickness was observed to occur in every embarkation of troops proceeding from the Mole to other posts. To mention a single instance: the 29th light dragoons embarked, about the end of June, in perfect health; but, "during a passage of four or five days, the sick-list became formidable, and one ship alone lost thirty men."

In the summer of 1806, the 85th regiment went into barracks at Fort Augusta, which is washed in three-fourths

of its circumference by the sea. Here they remained nearly a year, with a very trifling degree of sickness; they were then removed to the barracks in Kingston, and in the autumn of 1807 again suffered severely from the fever, of which Mr. D. also at that time sustained a second dangerous attack.

The following statement bears upon the most important of the points in dispute.

"Without any apparent cause, that I could learn, fever, in the same violent form and attended with the same fatal consequences, has prevailed, two or three successive seasons, in the garrison of Port Royal, in the month of May, when the troops in every other station of the island have been entirely exempt from it. This repeated occurrence, at so usually healthy a part of the year in other parts of Jamaica, induced the principal medical officer to recommend, and the commander of the forces to approve, the removal of the greater part of the garrison to Up-Park Camp, for a month or six weeks, the time it generally continued. I remember their removal to the camp produced no fever *sui generis*" (if we must have latin, better say *ejusdem generis*) "with that under which they laboured, amongst the other troops in the same quarters; and which must have ensued had the disease been contagious, because they indiscriminately mixed together: and those labouring under the disease were placed in the same hospital with those confined from complaints of a total distinct nature." (p. 70.)

The fever which afflicted Cadiz in the year 1810, commenced, as was before observed, early in October, after an excessive sultry, hot, and dry summer; it made its first appearance in the *Barrio de Santa Maria*, the filthiest and most crowded quarter of the town, and continued to be most fatal in this district. Our author, having charge of the surgical cases, was not called upon to undertake the treatment of this disease; but he let slip no opportunity of inspecting the bodies of those who died, the results of which occupy a large portion of the second part of this work. Like his precursors in the enquiry, he detected various and very general derangement in the internal organs of the body, most commonly inflammation of the parts within the cranium, and likewise of the stomach, with remarkable congestions in several of the other viscera. The author here reverts to a consideration of the causes from which the fever originates, and discusses the doctrine of exemption from second attacks: his ideas on this last topic we shall take the liberty of exhibiting at some length; they seem to be perfectly rational.

"The same degree of cause which produces fever one year in a given number of people exposed to its action, will not have the same effect the succeeding year, with the same person so exposed, should the morbid virulence be in the same degree. No, the susceptibility to its influence is reduced by the change which the constitution undergoes from febrile action. Nay, a given number of people, exposed to the action of the febrile cause which may produce only a slight derangement of health the first season, would not by any exposure to the same cause, the succeeding year, be any ways affected, if the degree of virulence in the cause was the same, and they had been residing during the intermediate time of health in the same quarter where the febrile miasm is generated. Let them, however, quit this focus of sickness for two years, and reside in the more healthy parts of Spain, or where Yellow Fever is never seen, then return, and take up their residence in their former dwellings in the Barrio de Santa Maria, during the prevalence of the Endemic Fever, I am well convinced they would not escape its influence. The susceptibility to its action would be regenerated, by having for the time I have supposed, inhaled an atmosphere divested of those morbid miasms which generate fever in the autumnal season of Cadiz, Gibraltar, the West Indies, and other parts. Hence the idea of seasoning.

"I shall suppose a cause prevails which I will calculate in force equal to 30°, and which creates, in the usual season, fever amongst six or more persons, of which they recover; the same cause prevailing in the same degree of force, would have no effect upon these persons the succeeding year, they would be unsusceptible to its action; but let the morbid principle be increased in force to the 40th or 50th degree of concentration, then would they, I am convinced, be again affected with febrile action. This reasoning is not founded on the basis of visionary hypothesis, it is drawn from facts which I have explained in the former part of this work, when speaking of the effects produced in different quarters occupied by the 85th regiment in Jamaica. Hence the great consideration in Mr. Pym's publication, that the particular order of fever which he speaks of "attacks the human frame but once" is doubtful. I am aware that persons exposed to the cause, and who have laboured under the effects of the most aggravated form of Yellow Fever, are not likely to have it a second time; but those who have been exposed to a cause of the minor degree, and laboured under this fever in its milder form, will certainly run great risque in being again attacked, if exposed to the source of this disease in a more powerful degree of concentration; and more especially if there has been any regenerated susceptibility from a residence, for a given time, beyond the precincts of the generative cause." (pp. 181—4.)

In proof of the non-contagious nature of the fever at Cadiz, it is mentioned that, though an unrestricted inter-

course was kept up between this place and the *Isla*, only eight miles distant, and containing upwards of fifteen thousand troops, besides ten thousand inhabitants, the disease was not communicated to the latter place. The fact is accounted for from the circumstance of the nature of the soil and the construction of the dwellings here being less favourable, than in Cadiz, to the production of noxious exhalations.

The treatment recommended by Mr. Doughty is according to the depletory system, in which he is sanctioned by some of the highest authorities: but for further particulars we must refer to the work, which though inferior to several preceding essays on the same subject, may be advantageously consulted by all medical men whose pursuits may call them away to regions, in which they will probably have to encounter the formidable attacks of Yellow Fever.

ART. VI.—*Journal of a Tour in Germany, Sweden, Russia, Poland, during the years 1813 and 1814.* By J. T. JAMES, Esq. Student of Christ Church, Oxford. London, Murray, 1816. 4to. Pp. 527.

IT is a remark in the *Idler*, on a class of travellers, that all the pleasure that is received, ends in the opportunity of splendid falsehood, in the power of gaining notice by the display of beauties which the eye was weary of beholding, and a history of happy moments, of which, in reality, the happiest was the last. The writer of the excursion before us is not of this description of tourists; he acquaints the reader in plain and natural terms of what he saw and learnt during his travels, and we have nothing of Mr. Marvel's propensity, to sounding words and hyperbolical images till he had lost all power of accurate description. Nor is this itinerant collegian one of those who pursue their course with "the same observation that the carriers and stage-coachmen do through Great Britain: that is, as we read in the *Spectator*, "their steps and stages have been regulated according to the liquor they have met with in their passage." Our author has been happy in selecting good company, and he has freely availed himself of the assistance that such society was calculated to afford him.

In this work, the reader is not fatigued by magnificent descriptions of personal adventure: the traveller has neither climbed nor descended precipices, on which the vul-

gar mortals tremble to look; he has not passed marshes like the Serbonian bog, "where armies whole have sunk;" he has not forded rivers where the current roared like the Lodore, nor has he ventured himself on bridges that trembled under him, and from which he looked down on foaming whirlpools or dreadful abysses; but there is enough that is extraordinary and interesting in the countries he visited, and whatever amusement and instruction the representation of such matters will impart has not been withheld.

The opening at the title-page is somewhat alarming: on one side we have a plate describing the palaces in ruin at Moscow, from the terrible effects of conflagration; on the other, all the horrors of cold across the frozen sea, where are exposed the most dreary snow-prospects that can be imagined. The other plates are numerous; all of them from drawings by the author, some in mezzotinto, by Clark, and others etched by the Hon Heneage Legge, the former with the patience and skill of a professor, and the latter with taste and spirit, but with the deficiency of precision that is usually detected in the productions of an amateur.

The associate of our traveller at the commencement of the journey was Sir James Milles Riddell, and in the sequel Mr. Macmichael, both of them collegiate acquaintance; and the latter travelling fellow of the University of Oxford. From the title of the book it will have been seen that Mr. James is a young student of Christ Church, and we certainly do find, here and there, a few juvenile peculiarities in the style of the work indicative of those scholastic trammels, with which we are amused in some of the characters of Moliere. On approaching Stralsund, the author says, "we were challenged in our own vernacular, and the gates of the garrison were speedily opened." But these singularities are not frequent or obtrusive, and diminish very little the merit of the production. On the arrival of Mr. James at the Prussian capital, he gives us the subsequent particulars.

"The old German mode of building had for some time disappeared from our road, giving way to an elegant ornamental style, formed with peculiar taste on the Italian models. In the first streets of Berlin we were particularly struck with some of the chastest and most elegant specimens of this character: each house was a model. Still as we proceeded, at every step we gazed with fresh delight, when the first opening of the Linden Strasse burst upon the view, eclipsing whatever we had hitherto seen, and presenting one of the finest architectural vistas in the world. On the right we looked

down a splendid street, shaded with a double avenue of lime trees, to the majestic portals of Brandebourg; on the left to the royal palace, along a line of lofty façades, ornamented with porticos, statues, and every variety of sculptural decoration. No imagination can conceive a scene, in the strict sense of the word, more beautiful than what is here presented.

"The old town lies in the centre of the place, encircled by the branches of the Spree, that in earlier times formed the fosse of its fortifications. This part however possesses no great interest, except as giving specimens of the style previous to the æra of Frederic II. in the palace and the arsenal; but they are far outshone by the elegant edifices erected in his, or in the succeeding reigns, particularly the Italian Opera-house, the theatre and churches in the Place de Gens d'armes, the Brandebourg gate, and the library built after a design by Frederic himself. This monarch indeed seems to have infused a new feeling of taste into the nation, and to have given not only a different face to the condition of the state, but to have produced a perfect revolution in the minds of his people; and well indeed would it have been if his spirit of theoretical improvement had been confined within these limits. An elegant and refined taste may be held, by some *superficialists*, to be of an exotic growth in a country situated in so northerly a latitude. However this be, it has attained here a degree of practical perfection, which, in some respects, is perhaps unrivalled." (p. 32.)

The circumstances of the death of a French officer of high distinction, who had joined the allied armies before Dresden, will excite much painful interest. We refer to the following particulars related of General Moreau, some of which we believe are new to the public.

"Having ventured with the Emperor of Russia, and some of the staff, in front of one of the batteries of the allies, against which the fire of the enemy was directed, and being about half his horse's length in advance of the party, he was struck on the thigh; the ball passed through the body of his horse, and dreadfully shattered the other leg, driving him with violence to the ground. From the heavy rains that were falling, he was taken up so covered with mud, that one could scarce distinguish the blood issuing from his limb, which only appeared attached by a few lacerated sinews to his body. Immediate assistance was given, and four Cossacks of the imperial guard made a litter with their pikes, and conveyed him in this miserable plight to Dippoldiswalde; thence, as the French troops were advancing, he was carried to Laun, where Sir J. Wylie (of the emperor's household) proceeded to the amputation of the thigh. Moreau called for a *cigare*, and submitted, without a word. This done, the surgeon informed him it would be also necessary to take off the remaining leg. He was silent for a minute—'Well,' said he, 'Do

your duty; had you told me before that this would be absolutely requisite, I would not have submitted to the former operation. I hope, however, I have too much sense of religion still left to permit me to think of what would amount to an act of suicide.' The issue of this disastrous event is too fresh in the recollection of all to make it necessary to enter into its details." (p. 70.)

It seems, that Mr. Clark and other travellers, are thought by our author more severe on the subjects of Alexander than they deserve, and he introduces some brief apologetic observations.

"Having here, he says, alluded to the progress of civilisation, I must add, that it is not intended to convey any undue satire upon the Russian people, who have been already calumniated more than enough, both by English and French writers. General conclusions have been drawn from particular instances of misconduct or meanness; habits common to all the continent have been quoted as peculiar to them alone; and manners and usages that really were their own, and from that circumstance deserved a milder judgment, have been exaggerated into heinous crimes, with the most indecent acrimony. In other instances different ranks have been confounded, and sketches of high life given by those who appear seldom to have mixed with even the better classes of society; while facts which only appeared in a bad light from the temporary irritation of the traveller's mind have been misquoted and applied as evidences of the real Russian character; although nothing could be more out of place than the idea of *generalising* on the subject." (p. 236.)

We are told by our author of the generosity of the present Emperor of Russia, who has been brought up by his preceptor in the principles of Swiss independence, and who would gladly therefore, set free the class of peasantry, and even forget, in his zeal, those necessary precautions which would render such a bold innovation substantially beneficial to his country. But if such an extensive project of improvement cannot be successful, at least some matters of inferior regulation should not be neglected by this patriotic prince.

"The police," observes our author, "from its inquisitorial nature, has infinite sources of gain; they sell the liberty of the press, defraud the stranger, plunder robbers of their stolen goods, and receive fees alike of the accuser and the accused. Provincial officers favour the wealthy merchant with the permission to introduce contraband goods; and again, out of the number of slaves sent by the seigneur for the imperial levies, they select the empty-handed peasant for military service: in the former case, the agents of the custom-house step in also for their due share of pillage; in the latter,

the surgeons and procureurs follow *pari passu* the example of their superiors. It would be endless to attempt a catalogue of these enormities, all of which, nevertheless, custom has sanctioned with, as it were, a prescriptive right. The sums paid are regarded only as regular fees or perquisites of office: the functionaries themselves have been bred up with the knowledge of no other system, are surprised to hear a foreigner say, that acts which are done openly every day, can savor of illegality or injustice; in fact, they do but follow the principle and common basis of every branch of the Russian government." (p. 257.)

The organization of society, as it subsisted in Poland, was of a peculiar character to modern times, so large a portion of the aristocracy of the feudal system, with its ancient incumbrances, being rigorously preserved. The present situation of the higher orders in that country is thus described.

"With regard to the Polish nobility, the extent of their power as individuals, as well as politically speaking, has been much diminished since the annihilation of the semi-republican form of government. In the parts under the government of Austria and Prussia, the inordinate authority of the seigneur over his vassals has been restrained by law. They do not now enjoy the right of inflicting corporeal punishment; nor, indeed, are slaves now, as formerly the case, attached to the glebe, so that their condition, in some respects, assimilates to that of the German peasant. Besides this, the manners of the nobles themselves are greatly changed and improved (as was before remarked) by intercourse with their neighbours. There are those, it is true, who confine themselves almost entirely to their country residences; but a great proportion are to be found in society, at the respective capitals of their sovereigns, particularly at Petersburg and Vienna. They are many of them also employed in official situations, for which they are made equally eligible with the rest of their fellow subjects.

"Those who have fallen under the domination of Prussia are excluded from any share in public employments; but notwithstanding this unjust exception, the mild nature and excellent regulations of the Prussian government have succeeded in making it more generally popular and acceptable, among all classes in Poland, than either the Russian or Austrian administrations." (p. 520.)

The reader of this work will not fail to receive entertainment during his progress through it, but we do not see any extraordinary talent displayed, and the political observations, where they are correct, are trite. There is, it is said, in some minds a propensity to draw inferences from every occurrence in life, and to suggest fresh matter of contemplation at every step. To persons of this disposition,

foreign travel is abundantly instructive, and when such men narrate to us what they have seen and heard, they gratify our curiosity, and instruct our understanding. Mr. James was certainly not thoroughly prepared for the large field of observation on which he entered, and amid the variety of subjects on which he touched, a few of them have received some injury from the collision.

ART. VII.—*Report from the Select Committee on the Insolvent Debtors' Acts, 53 and 54 Geo. III. with the Minutes of Evidence taken before the Committee. Ordered by the House of Commons to be printed. London, Clement, 1816. Svo. Pp. 251.*

IN our last number, under the division of Political Economy, we noticed a publication on the Insolvent Debtors' Bill. The present report was printed by the direction of Parliament at the close of the last session, and on account of its general utility, it now makes its appearance in the form of a pamphlet for public examination. It consists of the minutes of evidence taken before the Select Committee of the House of Commons, and comprizes the testimony of persons who, from their official situations, were summoned by the Committee to give information, and of others who, feeling the pressure of the Insolvent Acts, and anxious for an alteration of the law, voluntarily offered their evidence. In the extracts that we supply, we shall confine ourselves to the opinion expressed before the Committee by Mr. Serjeant Runnington, his Majesty's Commissioner under the late Act, one of the most learned professors of English law, and one who, both from the sensibility of his nature, and the duty of his situation, would be disposed to suggest every thing that could conduce to the security of the fair trader, and the relief of his unfortunate debtor.

The Commissioner was requested by the Committee to suggest any defects which he had observed in the late act, and any amendments that might be made in it. The following is the substance of the learned Serjeant's reply, and as nearly as possible in such a compendium, we employ his own words:—

An official oath should be taken by the Commissioner, which is not now prescribed.

The office of Commissioner should be declared to be
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quamdiu se bene gesserit, and his salary should be determined, as well as the fund from which it is drawn.

The first Act did not permit evidence by affidavit, but this should be extended to all proceedings, and the Court being for the relief of insolvents, there should be no stamp duties whatever.

The power should be given to award costs in all cases in which to the Commissioner it should seem right.

The Court should have power, by attachment or otherwise, to enforce obedience to its rules.

The Commissioner, as under the bankrupt laws, should be authorized to summon witnesses to attend, and give evidence when required.

The Court should have the power of nominating its own officers to execute its own process.

The Court, and the Court alone, should be competent to direct who should or should not practice in it as agents.

Summonses should be served on persons in distant places, in the same way as subpoenas or summonses from the other Courts, and the expense of bringing them should be defrayed as under the bankrupt laws. If a debtor be unable to defray the expense of his witnesses, in cases where the Commissioner should think their attendance proper, he should apply to the Court, stating his inability to pay, leaving it to the discretion of the Court to order the witness to attend without the expenses being paid, but charging the future property of the insolvent with the payment of it.

A power should be given to the Court to summon an assignee, with respect to his accounts or conduct.

The learned Serjeant submitted whether it would not be right to impart the same power to this jurisdiction to bar an estate tail, as is afforded under the bankrupt laws.

It would be proper to enact, that all the proceedings should be engrossed upon parchment, and a secure depository be assigned for the records.

It might be an amendment to direct the enquiry into the conduct of the insolvent two years, or less, previous to his going into custody.

It may be important to consider, whether the court should have a jurisdiction to compel a creditor preferred, to answer questions as to that preference, and to assign a discretion to the Court to compel him to give up the preference.

The 35th and 55th sections should be amended.

The 27th section, which states that the pay or half-pay of any officer should be subject to be distributed in reduction

of the debts of an insolvent, is not comprehensive enough. The words, "pension or any other allowance," should be added to it.

The 53d section refers to persons not natural born subjects. It should be permitted to the Court, if it feel it right, under all the circumstances, to discharge a foreigner without any condition.

By section 51, any prisoner charged with a debt at the suit of the crown, is not to be liberated. This should be altered, confining its operation "to any debt *really and bonâ fide due to, and sued for, and at the suit of the crown only.*"

It might facilitate the general convenience of the Court, and of the creditors, if the assignees were to be appointed by the Court, and if all monies were brought into it, and from thence paid to the creditor.

It would be an improvement, that the Court should be able to direct the money subject to its orders to be paid into the hands of some banker, as under the bankrupt laws.

The oath might properly be altered in one respect: omitting the words, "and that I have ever since been, and now am a prisoner," &c. and leaving it generally that "the prisoner has, for and during the space of three calendar months and more, next before the day of presenting his petition, been, and now is, a prisoner in actual custody."

The Act should not allow an insolvent to be discharged under the Lords' Act, (if remanded by the Insolvent Debtors' Court), for any debt included in his schedule.

The learned Serjeant concluded his very acute and humane comment on the existing Law of Insolvency in these words:

"Having thus stated all that has occurred to my experience in the Court, I trust the Committee will pardon me, when I refer them to an Act which passed in Philadelphia in 1812, on this subject. In that Act, no previous confinement is necessary; but from the instant an insolvent applies to be discharged under it, curators are appointed, and from that moment all the property is divested from the insolvent, and vested in the curators; which of course prevents all fraud in the disposition of the property. But another part of that law is certainly of more importance, namely, that of the creditor compelling the debtor to give up all his property, and be discharged, on certain criteria of insolvency being established. What effect it may have there, I do not know; and whether it would be wise or not in this country to make it part of the amended law, does not become me to say. But should it be adopted here (and to a given extent it forms at present a part of the Lords' Act), Parliament, in its wis-

dom, must precisely define, (as is done by the bankrupt laws as to acts of bankruptcy) what shall be acts of insolvency. In stating what I have stated as to the practice of the law, permit me to say, that I refer to that of the Court here only. As to the practice at the different Quarter Sessions, the law has, in general, been correctly administered there. I hardly know an instance of any moment to the contrary. Many things may require alteration for the benefit of all parties; but it is highly to the credit of the Quarter Sessions, the judicious manner in which, in general, this law has been administered by those respectable magistrates. The committee will here permit me to refer them to that clause of the Act (sect. 14) which relates to the ability of a prisoner to pay his debts, after obtaining his discharge: a clause apparently founded on the purest principles of benevolence and justice; protecting the rights and interests of the creditor, on the one hand; and preventing caprice, inhumanity, or oppression, on the other; leaving it to the discretion of the Court to say, under all the circumstances of the case, what in justice should be appropriated to the payment of the creditors. If any thing can be added to that clause, to give it more effect, either for the creditor or the debtor, the Committee will, no doubt, in its wisdom, suggest it." (p. 211.)

It is evident, from the paragraph we have just cited, that it is the bearing of the opinion of the learned Commissioner, that instead of the three months' imprisonment directed by the act, it would be preferable not to expose a debtor to the vicious intercourse of a public jail even for that short period, and to adopt the scheme of American jurisprudence, which, at the same time that it prevents the contagion of evil example, and is so far beneficial to the debtor, gives full consideration to the state of the creditor, and by appointing curators for the property of the former, prevents all fraud in the disposition of it. We trust that this subject will receive from the British Parliament legislation for the greatest commercial country in the world, the full consideration it deserves.

As the sentiments of the learned Commissioner are likely to form the ground-work of the future policy on this subject, we will presume to submit, from an irresistible feeling of its importance, a few observations.

It will have been seen, that it is the wish of Mr. Serjeant Runnington to assimilate, as nearly as possible, the laws of bankruptcy and insolvency, preserving however, the essential distinction for the benefit of the creditor; that under the latter, no certificate or other document should exonerate the debtor from the liability of the future property he may ac-

quire. By what passed during the last session of Parliament, it appears, that the bankrupt laws themselves are likely to undergo a revision, with a view to their amendment, and it will be extremely desirable, that the correspondence which is sought between these and the insolvent acts, should be contemplated in the alterations that may be suggested, as to both of them.

The changes recommended, it will have been seen, will invest the single Commissioner of the Court of Insolvency with the same authority as the joint Commissioners in Bankruptcy, and the latter are under the immediate controul of the Court of Chancery. On the safety of assigning such a power to the present Commissioner, we have no doubt; but it deserves attention whether the same security can be expected, when, from the lapse of time, the superintendence shall devolve into other hands, and the just confidence reposed in an individual should not compromise the more remote interests of society. According to the advice of the learned Serjeant, the powers of the Court would be very extensive, he would enable the Judge to bar an estate tail,* and to compel witnesses to attend without the payment of their expenses, excepting on the contingency of property subsequently devolving to the insolvent.

The report from the Select Committee will be the more satisfactory to the general class of readers, because it supplies information, not only from professional authority, but from a great number of intelligent tradesmen who have full practical knowledge of the effects of the law, and acute sensibility as to any pernicious tendency they contemplate in it. We cannot conclude without expressing our approbation, not only of the zeal of men who thus stood forward to disclose useful facts, but to the members of Parliament by whom statements, from whatever quarter, were candidly received, and attentively considered. If, on all occasions, the same industry and vigilance had been employed in acquiring the knowledge that should be the basis of all legislation, British jurisprudence, which is the admiration of a world, ignorant of half the wisdom and humanity of its provisions, would receive the unmixed and unqualified approval of those better acquainted with its principles, who have the happiness to live under its benign influence and operation.

* By the bankrupt laws, as far back as the reign of James the First, it was thought proper to give the commissioners and assignees under those laws power, by bargain and sale, to convey estates tail without the form of a recovery for the benefit of creditors.

ART. VIII.—*A Voyage round the World from 1806 to 1812, in which Japan, Kamschatka, the Aleutian Islands, and the Sandwich Islands were visited. Including a Narrative of the Author's Shipwreck on the Island of Samack, and his subsequent Wreck in the Ship's Long-boat. With an Account of the present State of the Sandwich Islands, and a Vocabulary of their Language.* By ARCHIBALD CAMPBELL. Edinburgh, Constable and Co. London, Longman and Co. 1816. Svo. Pp. 288.

No doubt is entertained that the interests of science and commerce among civilized nations have been advanced by remote discoveries; but it may be questioned if the inhabitants of such countries have been equally benefitted by their visitors. Whatever uncertainty may exist with regard to other situations, in the Sandwich Islands we believe many advantages have been obtained. Not forty years have elapsed since the appearance of Captain Cook, and in this short interval they have been provided with workmen, native or European, of every description, and the King “possesses a navy of nearly sixty sail of decked vessels, built upon the islands, whilst almost every ship which navigates the Pacific, finds shelter, provisions, or trade in his harbours.” In the Preface it is observed,

“In Tamaahmaah these islanders possess one of those remarkable characters, who, like Alfred or Peter the Great, seem destined to hasten the progress of civilization. He is known in this country from the accounts of Turnbull, Lisainski, and Langsdorf; but as none of these navigators ever saw that chief, their accounts are consequently very imperfect; the length of time, however, during which our author remained in his family, afforded him opportunities of observation not enjoyed by those of higher qualifications, and in some measure compensate for the unavoidable defects of his education.” (p. 12.)

Archibald Campbell, on his return to his native country in April, 1812, had suffered the loss of both his feet, and from the unskilful manner in which the amputation was performed, the wounds have never healed, and he now finds employment by contributing with his violin to the amusement of the passengers on board the steam-boat in the river Clyde. In one of these vessels, his appearance attracted the notice of the Editor of this work, and the answers he gave to some inquiries excited so much curiosity, that the infirm musician was assisted and protected; the inquiries were

pursued, and a connected narrative was formed, in the hope that "an account of his voyage might be of service to an unfortunate and deserving man, and not unacceptable to those who take pleasure in contemplating the progress of mankind in the arts of civilization."

Early in May, 1806, Campbell entered as a seaman in the Thames Indiaman, in which he proceeded to Canton. He was afterwards induced to go on board an American ship which was bound for the South Seas. This vessel was wrecked upon a reef of rocks on the north-west coast of America; and after a variety of adventures in the long-boat, the author narrates the circumstance of the loss of his feet from the severity of the season and climate. On the 25th February, 1808, he took his passage in a baidarai, or large skin-boat, bound to Alexandria. He afterwards proceeded in the Russian ship *Neva* for the Sandwich Islands, where, it seems, his appearance excited the compassion of a consort of King Tamaahmaah, in whose family he remained, and he gives the following interesting account of these dominions:—

"Upon landing, I was much struck with the beauty and fertility of the country, so different from the barrenness of the Fox Islands. The village of Hanaroora, which consisted of several hundred houses, is well shaded with large cocoa-nut trees. The king's residence, built close upon the shore, and surrounded by a pallisade upon the land side, was distinguished by the British colours and a battery of sixteen carriage guns, belonging to his ship, the *Lilly Bird*, which at this time lay unrigged in the harbour. This palace consisted merely of a range of huts, viz. the king's eating-house, his sleeping-house, the queens' house, a store, powder-magazine and guard-house, with a few huts for the attendants, all constructed after the fashion of the country.

"At a short distance were two extensive store-houses, built of stone, which contained the European articles belonging to the king.

"I was conducted to the house occupied by the two queens. It consisted of one large apartment, spread with mats, at one end of which the attendants, of both sexes, slept, and at the other the queens occasionally slept when the King was in the morai.

"They and their attendants always eat here, and Tamena wished me to join them; but as I had been informed by Crymakoo, that if I did so, I should not be allowed to eat with men, I resolved to decline her offer.

"The *Neva* remained in the harbour three months, during which time I ate my victuals on board. At the end of that period, having completed a cargo of provisions, consisting of salted pork and dried

taro-root, she sailed for Kodiak and Kamschatka. I was then invited by the king to take my meals in his eating-house, and at the same time he desired a young American, of the name of William Moxley, who understood the language, to eat along with me, to act as my interpreter. The king's mode of life was very simple; he breakfasted at eight, dined at noon, and supped at sunset.

"His principal chiefs being always about his person, there were generally twenty or thirty persons present; after being seated upon mats, spread on the floor, at dinner, a dish of poe, or taro pudding, was set before each of them, which they ate with their fingers instead of spoons. This fare, with salt fish and consecrated pork from the morai, formed the whole of the repast, no other food being permitted in the king's house. A plate, knife and fork, with boiled potatoes, were however always set down before Moxley and me, by his majesty's orders. He concluded his meal by drinking half a glass of rum, but the bottle was immediately sent away, the liquor being tabooed, or interdicted to his guests. The breakfast and supper consisted of fish and sweet potatoes.

"The respect paid to the king's person, to his house, and even to his food, formed a remarkable contrast to the simplicity of his mode of living.

"Whenever he passed, his subjects were obliged to uncover their heads and shoulders. The same ceremony took place upon their entering, or even passing, his residence; and every house which he entered was ever after honoured with the same marks of respect. Once, when employed in the house of Isaac Davis, making a loom for the king, I observed him passing, and being ignorant of this custom, requested him to enter and observe my progress; but he declined doing so, informing me of the consequence. He therefore seated himself at the door, till I brought out my work for his inspection.

"When his food was carrying from the cooking-house, every person within hearing of the call Noho, or sit down, given by the bearers, was obliged to uncover himself, and squat down on his hams.* (p. 133.)

On his return, the author visited Rio Janeiro, where he continued nearly two years. On the 5th of February, 1812, he quitted the Brazils in the brig Hazard, and arrived in the Clyde on the 21st of April, after an absence of nearly six years.

* Scotice, "on his *hunkers*." The emphatic word used by the author in describing this particular mode of genuflection, and which has no English synonym into which it can be translated, is thus defined by Jamieson: "To sit with the hips hanging downwards, and the weight of the body depending on the knees."—*Scot. Dict. verb. Hunkers*.

"Wi' ghastly e'e poor Tweedle-dee,
Upon his *hunkers* bended."—BURNS.

The Appendix contains a vocabulary of the language of the Sandwich Islands; a statement of the case of the author as to the loss of his feet by a Russian physician; a historical account of the Sandwich Islands, and some brief notes referred to in the body of the work. We have also a map of the track of the long-boat in which the author proceeded from Sannack to Kodiak in the year 1807.

It is not pretended that much additional information is given in this work on nautical subjects, but it is not wholly destitute of this sort of intelligence. Useful cautions are given to the mariner in the account supplied of the reef to the south-west of Halibut Island, upon which the author suffered wreck, and of the numerous rocks adjacent to the shores of Aliaski, and in the account of the south coast of Wahoo, will be found a description of the only harbours in the Sandwich Islands.

ART. IX.—*Correspondence of the Duke of Otranto with the Duke of Wellington. Letter the First.* Dresden, January 1, 1816. London, Colburn, 1816, 8vo. Pp. 65.

It may perhaps be desirable, before we examine this publication, to consider who is the author, in order to compare his past conduct with his present professions.

M. Fouché is a native of France. His father was a contractor for biscuits with the navy, and had establishments for the conduct of his business both at Nantes and Brest. The eldest son was a merchant at the former place; the second, who has made so conspicuous a figure in the world, was educated at an Oratoire, and entered into holy orders. He was subsequently a schoolmaster, and after the revolution, formed a matrimonial connection. Thus situated, he soon engaged in public life, and was elected deputy for the Seine Inferieure to the Convention, in which capacity he voted for the death of Louis Sixteenth. When a member of the Mountain Party, he was employed at Lyons as proconsul with Collot d'Herbois, and took part in the atrocities committed in that neighbourhood. But his friends say, and perhaps truly, that what he did was at the instigation of his colleague, and that thus impelled, he deviated from the course of comparative moderation he had ordinarily pursued. The civic solemnity over the remains of Challier will not be forgotten, and the report to the government of this impious transaction was prepared by M. Fouché. That

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person had been condemned and executed in June, 1793, and it was under the superintendence of the writer of the letter to the Duke of Wellington that the corpse was borne in state, and an ass, the principal character in the procession, was surrounded by attendants carrying sacred vases, having at his tail the volume of truth, and being decked with the mitre and other insignia of sacerdotal dignity. At a situation assigned, the body of the defunct with the book of our faith were burnt, and the ashes of the one were given to the multitude, and of the other to the winds. M. Fouché was the regular agent of the Committee of Public Safety at Moulins and Nevers, and was the constant correspondent of that assembly; but we are happy to give a more favourable view of his deportment, when the most profligate demagogue that ever disgraced the cause of liberty came into power. Fouché was then a member of the Jacobin Club, from which he was excluded by the influence of Robespierre, and the lesson of instruction he then received, has never since been erased from his memory.

We now see M. Fouché in a new situation, and being accused, like the rest of his companions, at the close of the democracy of France, he availed himself of the proffered amnesty, and as early as 1799, we find him acting commissioner with the army of Naples. In the same year he was nominated ambassador to the Batavian Republic, but had scarcely reached the Hague, when Bonaparte, satisfied that he would be of more utility nearer home, recalled him, and placed him on the consular establishment as minister of general police.

How far M. Fouché was criminal in becoming the instrument of usurpation under the imperial government we do not mean to inquire; but it is well known, that on some remarkable occasions he opposed the conduct of his master, and we refer to the murder of the Duke D'Enghien, the affair of Moreau, and the whole of the hostility to Spain, and the treachery towards the family on the throne of that unfortunate country.

However, in such circumstances, we are far from considering that M. Fouché is entitled to implicit belief, and he appears to be fully aware of it, for he does not propose to rest his defence on the allegations in the present letter, but to publish an enlarged memoir, to which documents will be subjoined, and his countrymen will, from such sources, be competent to decide on the credit he deserves. But as private worth ought to meet its reward in public opinion, and

as the humanity and justice of British jurisprudence admit of evidence to character under proceedings against the most flagrant criminals, in the spirit of our own laws we may be allowed to observe, that his domestic conduct is without reproach, and that even when he was supposed to be the terror of France and of Europe in his official capacity, he was conspicuous for his charity and beneficence, not occasionally, but stately, and applied considerable sums to the relief of the indigent.

The letter before us, although called the first, was preceded, if we are to credit the German papers, by another to the noble Duke to which the present is addressed, and which is in these terms :

"MY LORD—All the letters which I receive from Paris speak of your kind sentiments towards me. From all sides I learn, that upon every occasion you freely and unequivocally do justice to my administration. My gratitude leads me at this moment to exceed the boundaries of the usual expression of it. I resolved to send you some lines of acknowledgment, and to make you acquainted with some of the secret causes of the hatred of my enemies, and, if possible, to add something to the sentiments of your respect, and the interest which you have testified towards me. I could not come to a conclusion; my soul felt itself impelled to lay itself wholly open to you; I have written a book to you. May you receive it with kindness, and read it with indulgence. At another time I shall examine the law of condemnation that has been published, as well as the intention of including me in it, without venturing to pronounce my name.

"One must be wholly blind to imagine that the King, who in the most solemn and inviolable manner suffered an exception to be extended to me, would not be incensed if an ordonnance were laid before him to sign, in which my name was included among the number of the banished, by virtue of a law which has not named me. I cannot possibly reconcile the King's letter, in which he calls me to the Ministry of the police, in which he names me his Minister at Dresden, with an ordonnance of banishment signed by the same hand. Posterity would ask the cause of this strange contradiction: it would not willingly suppose that the motives which did not hinder the King from receiving me into his council and into his entire confidence, at the moment of danger, had driven me from it, and banished me from my country, when the danger was believed to be removed. Who could build upon the sacredness of the royal word, if the Chambers had the right to abrogate and annihilate the effects of it? Who would believe in the constitution, if the Chambers had the right to exclude one of their members, and to judge him even without pronouncing his name? Where, after such a violation, would Europe find a government in France? (Signed) The Duke of OTRANTO."

We will now proceed to the publication from the London press. M. Fouché limits to four distinct particulars the explanations expected of him—1st. As to the return of the King to Paris. 2d. As to his acceptance of the ministry of police. 3d. As to the ordonnance of the 24th July, and his administration; and 4th. As to his mission to Dresden, and the causes which prevented his becoming a member of the Chamber of Deputies.

With regard to the first, he answers the objections to his conduct in a manner that to us appears satisfactory. He in the preamble states his situation as presiding in the government when the allied armies approached Paris, and his solicitations to Napoleon to retire from France. "No one," says he, "appreciated better than I the power of his genius, but no one was more convinced that his presence could only precipitate France into the last abyss of calamity. I therefore conjured him to quit the continent." He next adverts to the disquietude of the military on the return of the Bourbons, and notices the different projects prior to the admission of Louis XVIII. to power, such as a regency in the name of the consort and son of Bonaparte, and the accession of the Duke of Orleans. After discussing the question of legitimacy, much in the spirit of his friend Carnott, he proceeds thus:—

"My correspondence with the Ministers of the great powers and with the generals of their armies, will be printed as the sequel of my Memoirs. It will make known in what manner I have sustained the dignity of the nation. There have been, of necessity, and of design, various shades in the negociation: I hoped that my arguments would give more of force to each of my demands. However desperate affairs may be, there are subsidiary points to which we may attach ourselves; for there are different degrees of misfortune in the loss of independence. Those form a very false idea of the position in which I was, who reproach me with not having defended the rights of the nation to choose its prince, and to fix the conditions of his power. These two points were decided by the force of circumstances. The present was no longer in my power. All would have become easy, if, as I proposed, Napoleon had abdicated at the Champ de Mai: his tardy abdication has subjected us to the yoke of events. I hold myself absolved from all reproach, by necessity."

"It is pretended that I paralyzed the enthusiasm of the army. These who are of this opinion do not know the disposition of our troops. New prodigies of courage could have served only to compromise the chosen of our legions, and we exposed the capital to all the horrors of an invasion by force of arms. It was my duty to pause before the safety of the state. The greatest danger to any country

is the dissolution of all social ties: this swallows up the public and private fortune, and no longer leaves behind it either hope or futurity.

"Amidst the shocks of opinion, Louis XVIII. approached to Paris. He was proclaimed wherever the allied armies were. It might from that moment be presumed that the same spirit would re-produce the same phenomenon in the capital. The King was at St. Denis, my Lord, when I had a first conference at Neuilly with you. I did not endeavour to extenuate the faults of those who had betrayed the throne; at but the instant when that throne was re-established, I maintained, that it was the interest of the King to confound all in one system, perfectly followed up, of clemency and oblivion. That which is crime in a well regulated state, may be only delirium in a state of disorder. Several individuals who were suspected of treason, had been only misled in the path in which the crisis had engaged them." (p. 10—12.)

The second explanation, we have said, refers to his acceptance of the ministry of the police; and we confess that, in this respect, we cannot wholly concur with his statement. We cannot believe that, regardless of all personal interest and safety, from pure magnanimity, he resumed his public functions under Louis; that having long enjoyed power, he was anxious only to resign it; and that his ambition had, by a miracle, wholly changed its character, and he was now ambitious only of the obscurity of private life. To credit such a tale, we must banish from our breasts all our notions of the predominance of the ruling passion, and all our opinions of the consistency of the human heart, both in its virtuous sensibilities and its aberrations. He seems to have been aware that the world would form more just conclusions than he was disposed to represent. "Let the words and the acts of my life," he desires, "be judged, not by the comparison of one period with another." This comparison is the basis on which to erect our opinions of character, and without it they must be destitute of all solid foundation. The principal question he discusses, in this portion of his letter, is the propriety of amnesty and oblivion, which advice, he says, he uniformly gave to his Majesty; and, in this place, we have no doubt of the truth of his allegation, or of the sincerity by which it was dictated; for it was impossible not to discover that, under any scheme of severity, he who had voted for the death of the predecessor would have been among the first victims of fraternal vengeance. But, whatever might be his motives, the counsel was salu-

tary; and the ex-minister has supplied an apposite illustration from our own history.

"The Stuarts would still reign, if they had known how to banish inquietude, to gain confidence, and to give faction time to extinguish itself. Whither has their obstinacy to speak and act as absolute masters, and to punish all resistance, conducted them? They have paved the way to the throne for the Prince of Orange; who, to maintain himself there, needed only to use his power with moderation, to dissipate alarm, and to diffuse security."

"At what moment was it more necessary that the whole world should be convinced, that the word of the King was sacred and irrevocable? The slightest appearance of retraction of engagements wounded every sentiment; the terrible suspicion of having been deceived, re-entered anew into every heart; and confidence retired on all sides, and for ever." (p. 22.)

With the third explanation, on the ordonnance of the 24th July, he couples his administration generally; and here again we read with some incredulity, where he writes "If I could have effaced several of the names inscribed in that ordonnance, by placing there my own, I should not have hesitated." It certainly is a matter of considerable difficulty with M. Fouché, in the same breath, or in the same letter, to defend his advice of total oblivion, and his signature of the terrific ordonnance. His defence sufficiently shows his embarrassment. It is in these words:—

"The idea of a conspiracy had been propagated by those who wished for proscriptions. My resignation before having demonstrated the imposture, might have caused thousands of victims. I determined to sign the ordonnance of the 24th of July. It was natural to think that, the passions gradually becoming calm, justice would resume her course, and would impose silence on all revenge. If I had withdrawn myself, I should have been reproached with all the evils which I prevented by remaining in the administration." (p. 25.)

The twenty-eight subsequent pages are devoted to the more enlarged justification of his measures as a minister; and, in the course of it, he seems to intimate that he is possessed of a secret, that perhaps may induce some of his enemies to be a little chary of their expressions of indignation. "I have not," says he, "revealed to the King the names of the royalists who have abandoned him to offer their services to Napoleon; I have not wished to draw aside any veil; those of whom the honour is saved, may

return to virtue." Was this silence perfectly consistent with the oath of office, taken on one of the most sacred occasions?—and if this solemn obligation be avowedly disregarded by M. Fouché, what belief can we repose in his assertions, unaccompanied by that awful confirmation—or what with it? Of the circumstances and purposes of the French cabinet, he observes :

" I must acknowledge, that the ministry in which I had a share, had intelligence, love of good, great skill in affairs; but the late misfortunes of the past, caused it too much to forget the dangers of the future. Some of our acts were divested of foresight: we failed in a union of power against the enemies of our country, and of one common spirit in our labours.

" It was against the most violent passions that we were forced to act; and it was the passions which judged us. Men scrutinized with attention the object at which we aimed; but they were silent as to the obstacles which we met with. They took no account of the ills which we prevented, and the disorders which we obviated; blame of our operations was the common mould in which every intrigue was cast.

" They complained of the little energy of the police, because it was not solely directed against men whom they wished to destroy. Yet every kind of malevolence was repressed; nothing remained unpunished. The army was agitated, but it obeyed. We sought to bring all parties into subordination—to the sacrifice of exaggerated ideas—to good order. It was not sufficient to moderate the passions; in the South, it was necessary to enchain them.

" We repeated to the magistrates of these provinces, that which the conscience of man so often tells him, that, for the strong as for the weak, there is only one benefit which is not very subject to regret, that is justice. We said to the King, that with re-actions there was neither public repose, nor throne, nor nation." (p. 34.)

M. Fouché is remarkably unfortunate when he examines into the metaphysical distinctions of the science of politics. In his attempts to refine, he ever confounds; and under a multiplicity of words, buries all meaning. Of this kind we might quote successive pages; but the reader will be pleased if we restrict ourselves to a paragraph.

" The means of obtaining influence over the people, the greatest result which government can attain, are not less changed. Religion and morality are no longer any thing more than feeble auxiliaries of the laws. Opinion, a new element in social order, has acquired so much energy and power, that it has become the rival of authority. Obedience, which now possesses rights, makes all its efforts to defend them. Resistance may be punished, but it would be more skilful to conquer it. When the public spirit extends itself, government

ought to elevate its conceptions. Force may cause orders to be executed; but the language of power has no longer any thing more than a feeble authority, if it be not aided by persuasion, and supported by reason. To be listened to by different parties, it is necessary to enter into their passions—to speak to each its own language; there is no longer any general eloquence.” (p. 38.)

We recommend the following reflections to the attentive regard of all statesmen; and they should recollect that they are from the highest authority in the department to which they refer.

“We have often been reproached with not having informed the King of what was done every day by his courtiers, his ministers, the ministers of foreign powers, of what passed in the interior of families, &c. &c. &c. This is the policy of a courtier who is desirous of pleasing, or of a subaltern who is in need of such means of making his merit be seen: it is not ours. A minister must calculate well on the indulgence, or on the weakness, of his master, in order to make to him every morning a recital of anecdotes, which tend, more or less, to degrade the objects of his choice. How dangerous are superficial men by the side of princes!—they have always something to say, and nothing to think.

“The tranquillity of states does not depend on the circumstances which affect only the higher ranks of society, or on the disposition of mind which we there observe: the ambition which agitates the great has no political influence when it allies itself not to some popular interest; intrigues, conspiracies, revolts, are impotent and vain, when they are not favoured by opinion, and supported by the effective co-operation of the multitude.

“There is no opposition to be feared in the public councils, no secret factions to be dreaded, when the monarch has in his behalf the affections and the power of the people.

“The tranquillity of the state is intimately connected with the moral dispositions of the laborious classes, of which the people is composed, and which form the basis of the social edifice. A good police judges not of these dispositions by the applauses which men the most vile and the most wicked ever obtain, during the period they are in power.

“The multitude will be perpetually calm, if we frankly attend to its interests; if we remove whatever may alter its confidence—may wound uselessly its prejudices—may corrupt its modes of thinking and of acting—may mislead its ignorance and its credulity.” (p. 45.)

M. Fouché vindicates his ultimate retirement from public life in these terms:—

“My political life was accomplished: it only remained for me to choose the place of my retreat. When a man has the misfortune

to be celebrated, the place which is the least known receives eclat, when he wishes to retire to it. I wished, at least, to escape from calumny, by the simplicity, by the obscurity, and by the happiness of my domestic life.

"Some are astonished that, in quitting the ministry, I did not enter the Chamber of Deputies, to which several electoral colleges, especially that of Paris, had called me. Could I have struggled with advantage against the ever-increasing excess of re-action? Let any one read the debates of the Chamber, and he will judge what I could have expected from such a contest.

"What success could I promise myself in an assembly where influence belonged to exaggeration—where anarchy the most intolerable seemed the necessary instrument of the re-establishment of order? What could I say to men, who see the power and strength of the King in the violation of his word, and treason in the language of moderation: who believe they have the right of excluding from the Chamber one of its members, without judging him—without even pronouncing his name; and of exiling him, by comprehending him in the generalities of a law. Justice, and the voice of a nation, when they are able to make themselves heard, will demand, of what that mandatory has rendered himself culpable, since the time when France has chosen him to defend her rights?—how a vote, given twenty-three years before, which had not prevented Louis XVIII. from nominating him his minister, nor the Allied Sovereigns from bestowing on him marks of consideration, could become, at this day, a subject of proscription? If this were possible, it would not be the proscribed person whom we had reason to pity." (p. 59.)

We shall conclude with observing, that many useful hints are given in the letter before us as to the existing government of France, which we hope will not be disregarded, whatever exertions may be employed to prevent its circulation in that country. It is of the more importance, if the light of truth should by the ministry be withheld from the people, that they should make use of it themselves.* We doubt much if they will be able to see their way with all the assistance they can acquire; and we would particularly recommend to their notice, the sentiment in a previous letter, from the same hand, when the wand of authority was yet entrusted to it: "The republic has made us acquainted with whatever is most disastrous in the excess of liberty; the empire with whatever is most disastrous in the excess of power: our prayers are to find, at an equal distance from those excesses, independence, order, and peace."

* It is stated from Paris, that the brother of Carnot has been arrested, under the charge of circulating this letter in France.

THE DRAMA.

ART. X.—*The City of the Plague.* By JOHN WILSON, *Author of the Isle of Palms.* Edinburg, A. Constable and Co.; London, Longman and Co. 1816. 8vo. Pp. 167.

MANY authors have taken a pestilence as the subject of poems, or of descriptive and impassioned narrations. The first, we believe, in point of date, and one of the first in point of excellence, is Boccacio, in the Induction to his Decameron; and he was followed by several other Italians. In England they have been extremely numerous since the reign of Elizabeth, when Dr. Lodge (a celebrated physician, poet, and pamphleteer) wrote his eloquent detail of its visitation, and Dr. Phaer (the joint translator of Virgil with Twyne) published his treatise on its prevention and cure. These were succeeded by a most eloquent piece, dated about 1608, and written by George Wilkins, author of "*The Miseries of Enforced Marriage*," in Dodsley's Collection of Old Plays; and in 1628, appeared George Wither's "*Britain's Remembrancer*," which the author printed, as he states, with his own hand, not being able to find any person in the trade who would venture to put forth a book by this notorious and severely-punished libeller. A short and striking extract from this singular poem, which is now generally neglected by all but the curious, may serve, in some sort, as an introduction to the work of Mr. Wilson now before us. Wither remained in London during the hottest ravages of the pestilence, as he affirms, on account of a preternatural monition; and in the subsequent passage he first supposes himself walking through the city.

" But far I needed not to pace about,
Nor long inquire to find such objects out;
For every place with sorrows then abounded,
And every way the cries of mourning sounded.
Yea, day by day, successively till night,
And from the evening till the morning light,
Were scenes of grief, with strange variety,
Knit up in one continuing tragedy!
No sooner waked I, but twice twenty knells,
And many sadly-sounding passing-bells,
Did greet mine ear, and by their heavy tolls
To me gave notice that some early souls
Departed whilst I slept; that other some
Were drawing onward to their longest home;

And seemingly presag'd that many a one
Should bid the world good night, ere it were noon.

* * * * *
My chamber entertain'd me all alone,
And in the rooms adjoining lodged none:
Yet through the darksome, silent night, did fly
Sometimes an uncouth noise, sometimes a cry;
And sometimes mournful callings pierc'd my room,
Which came, I neither knew from whence nor whom."

Canto IV. p. 104.

The scene of the action of Mr. Wilson's piece is fixed in London, when it is devastated in the way above described; when the inhabitants are dying by hundreds; and when the dead-cart is going its rounds, to receive from the windows the bodies of the exanimate victims. Our readers, no doubt, will recollect *Defoe's* terrific picture of the state of the metropolis at such a time. We have some doubt whether "*The City of the Plague*" be precisely a fit subject for this department of our Review; but it is in a dramatic form, divided into acts and scenes, and conducted dialogue-wise; and we are so anxious to avoid the practice of resorting to stale common-place criticisms upon the ephemeral productions at our theatres, that we would rather, as we did last month, omit all notice of the drama, than choose a subject of remark not calculated for the nature of our publication.

It is not easy to ascertain at what period Mr. Wilson means to fix the action (as far as it has action) of his piece. A long period has happily now elapsed since the last mortality of this kind, and, we apprehend, that our author does not mean to allude to any specific period of our history; and the state of manners he describes in some portions of his work, neither belongs to the present, nor indeed to any other age. On the whole, however, the complexion of this descriptive drama is modern; and it was perhaps intended that we should read it under the supposition that London is at this moment suffering under the pestilence. Two young naval officers, Frankfort and Wilmot, return from sea, and approach London, where they have learnt that the plague is raging: the former had left his mother behind him, and anxiously makes inquiries of her fate of an old man, who escapes with his grandchild from the infected city. He is told to "think of her with the dead;" and then the old man proceeds with some eloquence to re-

present the condition of the town. The following lines are a part of his harangue :—

“ ————— Stand aloof,
 And let the Pest's triumphal chariot
 Have open way, advancing to the tomb.
 See how he mocks the pomp and pageantry
 Of earthly kings! A miserable cart,
 Heap'd up with human bodies; dragg'd along
 By pale steeds, skeleton-anatomies!
 And onwards urged by a wan meagre wretch,
 Doom'd never to return from the foul pit,
 Whither, with oaths, he drives his load of horror.
 Would you look in? Grey hairs and golden tresses,
 Wan shrivell'd cheeks, that have not smil'd for years;
 And many a rosy visage, smiling still;
 Bodies in the noisome weeds of beggary wrapt,
 With age decrepit, and wasted to the bone;
 And youthful frames, august and beautiful,
 In spite of mortal pangs,—there lie they all
 Embrac'd in ghastliness! But look not long,
 For haply, 'mid the faces glimmering there,
 The well-known cheek of some beloved friend
 Will meet thy gaze, or some small snow-white hand,
 Bright with the ring that holds her lover's hair.”

We are then introduced to a very singular character, a mock astrologer, who deludes “the great vulgar and the small,” by pretended prophecies of the fate of their relations and friends: he is exposed by Frankfort and his friend Wilmot, who discover him to have been a sailor on board a ship called the Thunderer. This character is most inconsistent, and the incident is ill-chosen and worse managed. It only serves to inform us that Frankfort is in love with a female named Magdalene, then in the city employing herself, unawed, in the charitable duty of attending the sick and the dying. This young lady, while praying at the altar, disarms an assassin of his purpose to murder her; and, by a strange incongruity, the next scene introduces us to a party of young men blasphemously revelling in the midst of the horrors of the pest. Parts of these scenes are written with great power; and a song of triumph for the plague, given by one of the party, will not easily be exceeded. We quote two of the best verses.

“ King of the aisle! and church-yard cell!
 Thy regal robes become thee well.

With yellow spots, like lurid stars
Prophetic of throne-shattering wars,
Bespangled is its night-like gloom,
As it sweeps the cold damp from the tomb.
Thy hand doth grasp no needless dart,
One finger-touch benumbs the heart.
If thy stubborn victim will not die,
Thou roll'st around thy bloodshot eye,
And Madness, leaping in his chain,
With giant-buffet smites the brain;
Or Idiocy, with drivelling laugh,
Holds out her strong-drugg'd bowl to quaff;
And down the drunken wretch doth lie,
Unsheeted in the cemetery.

"Thou! Spirit of the burning breath,
Alone deserv'st the name of Death!
Hide Fever! hide thy scarlet brow;
Nine days thou linger'st o'er thy blow,
Till the leach bring water from the spring,
And scare thee off on drenched wing.
Consumption! waste away at will!
In warmer climes thou fail'st to kill;
And rosy Health is laughing loud
As off thou steal'st with empty shroud!
Ha! blundering Palsy! thou art chill!
But half the man is living still;
One arm, one leg, one cheek, one side,
In antic guise thy wrath deride.
But who may 'gainst thy power rebel,
King of the aisle, and church-yard cell!

In the second act Frankfort learns the death of his mother and of her young son, and Magdalene is shewn performing acts of disinterested and most dangerous benevolence: it appears that she is the daughter of poor parents, living on the banks of the Cumberland Lakes, who come to London with their daughter just before the plague, in which they suffer, discovered itself. After the death of her father and mother, "she is a lovely lady no one knows, who walks through lonesome places day and night, giving to the poor who have no earthly friend." The place of meeting between her and Frankfort is strangely fixed in the room where the dead bodies of Frankfort's mother and younger brother have been laid out and decorated by Magdalene.

"[*The door opens, and MAGDALENE enters.*]

"*Priest.* Behold the blessed one of whom we speak!

The City of the Plague.

"*Magdalene. (seeing Frankfort and Wilmot kneeling with their faces on the bed.)*

Haply some sorrowing friends unknown to me!

"*Frank. (rising.)* Magdalene! my holy Magdalene!

"*Magd. (throwing herself down beside him.)*

Hush! hush! my Frankfort! thus I fold one arm
Round thy blest neck, and with the other thus
I touch the silent dead!

"*Frank.* O Magdalene!

'Tis a wild night of bliss and misery.

"*Magd.* We both are orphans.

"*Frank.* Hush! I know it all.—

An angel's arms are round me—No! a mortal's—

A mortal thing sublimed and beautified

By woes that would have broken many a heart.

In thy embrace what do I care for death!

In ev'ry breathing of thy holy bosom

I feel contentment, faith, and piety;

Nor can the shadow of this passing world

Breathed o'er thy face of perishable beauty

Bedim thy holy spirit—it is bright,

Nor seems to heed that gushing flood of tears.

"*Priest to Wilmot.* Let us retire. The hour is drawing near,
Fixed for the funeral.

"*Wilmot.* Heaven in mercy sent

That angel with that dewy voice, and eyes

More dewy still, to stand beside the grave,

And shew my friend how beautiful in heaven

His mother now must be! That silent smile

To resignation might convert despair!"

[*Priest and Wilmot retire.*"]

Throughout the piece, there are many obvious imitations of the style of writing and thought of Mr. Wordsworth, but we cannot say that they are generally happy, and certainly very ill adapted to a dramatic production. Mr. Wilson always introduces these imitations in a forced manner; they never flow easily from him, and he goes out of his way for the sake of them. An instance of the kind occurs in the opening of the third and last act, where a priest is describing a view of the city of London from a tower rising in its centre; his words are,

" Silent as nature's solitary glens
Slept the long streets—and mighty London seem'd,
With all its temples, domes, and palaces,
Like some sublime assemblage of tall cliffs
To bring down the deep stillness of the heavens

To shroud them in the desert. Groves of masts
Rose through the brightness of the sun-smote river,
But all their flags were struck, and every sail
Was lower'd. Many a distant land had felt
The sudden stoppage of that mighty heart."

All that is good in this extract is taken from a sonnet by Mr. Wordsworth, with which the admirers of that gentleman's works are well acquainted, and to which his opponents do not deny excellencies of the highest character—we mean the sonnet composed upon Westminster Bridge just after sun-rise in summer. We cannot refrain from giving ourselves the pleasure of copying and our readers of perusing it.

"Earth has not any thing to shew more fair:
Dull would he be of soul that could pass by
A sight so touching in its majesty:
This city now doth like a garment wear
The beauty of the morning; silent, bare
Ships towers, domes, theatres, and temples lie
Open unto the fields and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendor, valley, rock or hill;
Ne'er saw I, never felt a calm so deep!
The river glideth at his own sweet will.
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

Frankfort, after the burial of his relatives, takes the infection, as well as Magdalene, while conversing with a young girl whose life she had saved: the former becomes frantic, while the latter waits the rapid advance of death with resignation. She summons sufficient strength to visit Frankfort, who, she hears, is dying.

"[*Magdalene kneels down by the bedside and looks on Frankfort.*]

"*Magd.* Say that thou know'st me, and I shall die happy.

"*Frank.* Magdalene! for I will call thee by that name!
Thou art so beautiful!

"*Magd.* Enough!—enough!

"*Frank.* O Magdalene! why am I lying here,
And why so many melancholy faces
Are looking all at me, and none but me,
I now must never know. I see the tears
Which all around do shed are meant for me;

But none will tell me why they thus should weep.
 Has some disgrace befallen me? One word,
 One little word from thee will make all plain—
 For oh! a soul with such a heavenly face,
 Must live but in relieving misery!

"*Magd.* Disgrace and Frankfort's name are far asunder,
 As bliss from bale. O press my hand, sweet friend!
 Its living touch may wake thee from thy dream
 Of unsubstantial horrors. Magdalene
 Hath come to die with thee—even in thy arms!

"*Frank.* O music well known to my rending brain—
 It breathes the feeling of reality
 O'er the dim world that hath perplex'd my soul."

The sufferings of Frankfort are first terminated, but Magdalene, who follows him to the grave, and in the agony of her grief, faints upon his dead body in the churchyard, survives but a few minutes, and they are buried together.

Notwithstanding the imitations to which we have referred, and some others (one from Titus Andronicus, where a mother describes the effect of her child's bright hair in the grave to be like that of the jewel upon the finger of Bassianus in the pit), we must admit that this poem possesses considerable claims to originality. Did we criticise it upon any dramatic rules, however liberal, we might point out many faults; but it is obvious that Mr. Wilson did not intend to obey any of them. The dialogues are in general spun out to a tedious length for the sake of including spirited descriptive sketches, particularly of horrors, upon which the author dwells with much seeming satisfaction, working them up to the highest pitch. The style in general is forcible, but often overstrained, and on this account, as well as on account of its extreme length, and the deficiency of incident, we do not think that the poem will be read as a whole with as much pleasure as might be derived from judicious extracts.

Some miscellaneous pieces are appended, which we shall probably notice in a future number.

BIBLIOTHECA ANTIQUA.

For out of the olde felde, as men saieth,
Cometh all this new corne, fro yere to yere ;
And out of old bookes, in good faieth,
Cometh all this newe science that men lere.

Chaucer's Assem. of Fowles, st. 4.

ART. XI.—*Palladis Tamia. Wits Treasury. Being the Second Part of Wits Common-wealth. By FRANCIS MERES, Maister of Artes of both Vniuersities.* ‘*Viuitur ingenio, cætera mortis erunt.*’—At London, printed by P. Short, for Cuthbert Burbie, and are to be solde at his shop at the Royall Exchange. 1598. 12mo. fo. 333.

To those who are interested in the history of poetry (and who in this day is not?), more especially in that part of it which relates to the period when the laurel flourished with the greatest vigour and beauty, the reigns of Elizabeth and James, no work can be more interesting than the second part of Meres' *Wits Common Wealth*, the full title of which we have above inserted. It has always been industriously sought after, and eagerly purchased at almost any price, by such as were curious in their collections of the works of our earlier poets, because of the three critical productions which appeared between the years 1586 and 1598,* that before us contains not only the fullest notices of the admirable writers of the day, but the only mention of the most admirable of those writers—Shakspeare. It is mainly upon the silence of the two earliest of these critics, that the commentators upon our great dramatist have founded their position, that he did not begin to write for the stage until 1591. Notwithstanding the mention of him by Meres, it has often surprised those who have particularly studied the subject, that so little homage should have been paid to Shakspeare by contemporaries; that while Watson, Constable, and Whetstone have received lavish applauses which they have not deserved, Shakspeare, who must have eclipsed all others in public estimation, has either scarcely received bare justice at their hands, or has been passed over entirely without remark. We must allow, however, that this cir-

* A “*Discourse of English Poetry*” was published by Webbe in 1586, and in 1589, another critic, usually known by the name of Puttenham, printed his “*Art of English Poesy*.”

cumstance is partly to be attributed to the fact, that when the two critics mentioned in the note published their works, Shakspeare had probably not yet, or only just started as a writer for the stage; but still his minor poems, which bear the same proportion to the productions of the same kind by his contemporaries, that his plays bear to their plays, ought to have entitled him to the highest admiration. It should seem also, that his growing fame was not regarded without some envy, as we pointed out in our review of *Greene's Groatworth of Wit*,* and as might be established by several other quotations, most of which have not escaped the notice of the indefatigable Malone.

Besides the value, curiosity, and intrinsic merit of the book we have now chosen for review, we had another reason for selecting it. In the course of the articles under the head of *Bibliotheca Antiqua* inserted in previous numbers, we have had occasion to mention the names of persons and of works which were probably quite new to some of our readers, though to others, who have devoted themselves particularly to the study of old poetry, they have been probably well known: the consequence has been, that we were obliged to insert explanatory notes containing the necessary intelligence, which materially interfered with the regularity of our progress. That portion of Meres' *Palladis Tamia* from which we shall principally derive our extracts, comprises the names of the authors, and many of the productions (with such remarks upon their nature and contents as were consistent with the summary mode in which he was compelled to speak of them), especially famous in the latter end of the sixteenth and at the beginning of the seventeenth century. At least, therefore, by the perusal of the present article, many may become partially acquainted with persons to whom and to whose works on future occasions we shall perhaps separately advert.

But little is known of Francis Meres, the writer or collector of this second part of *Wits Common-wealth*, and that little consists rather of dates than of anecdotes. It sometimes happens (as with the subject treated of in our last number†), that both the author and the work are singular and curious; but in the present instance, the great value consists in the matter to be found in the book. Where Meres was born we know not, nor where he received the earlier part of his

* Vide Crit. Rev. for May last, p. 530.

† Coryat's Crudities.

education. He states in the title that he was Master of Arts of both Universities, and it appears that he took his degree of B. A. at Pembroke Hall in 1587, and of M. A. in 1591; but no distinct mention, we believe, is to be found of him at Oxford. He took orders, and four years after the publication of the work on our table, he was made Rector of Wing, in Rutlandshire. He was born in 1565, and was consequently one year younger than Shakspeare, who seems to have been a favourite poet with him. Meres does not appear to have obtained any preferment in the church, as he died at his living of Wing in 1646, at the advanced age of 81 years.

By far the greater part of his work has nothing to do with the purpose for which we employ it, and indeed is little applicable to any purpose of utility. It consists of the arrangement of an immense number of similes under different heads, which similes are drawn either from objects in nature, in art, or from imaginary properties of both. For the sake of illustration, we will quote one or two specimens.

“As the goodnesse of an horse doth not cosist in goldē bridles, in costly trappings, or in a veluet saddle, but in the swiftnesse of his running, the strength of his legs, and the firmenesse of his pace: so the vertue of the minde doeth not consist in riches, in the health of the body, in humane estimation, or in libertie, for these thinges may be taken away; but in a right knowledge of God, and an vpright liuing among men. *Chrysost. hom. quod nemo læditur nisi a scipso.*

“As it happeneth in trees, if one take away the fruit with the leaues, and cut off all the branches, the roote still remayning sounde, the tree eftsoones flourisheth with greater beauty: so if the roote of vertue remaine sounde, although riches bee taken away, and the bodie putrifie, yet all thinges returne with greater plenty, as we may see in *Iob. Idem. hom. 4. ad popul. Antioch.*

“If you tread a precious stone in the durt it sheweth the beauty more perspicuously: so the vertue of the Saintes, whethersoener it bee throwne, it still appeareth more beautifull, whether it be in seruitude, in prison, or in prosperitie. *Idem. hom. 63. in Genesin.*

“As an odoriferous oyntment doth not keepe its fragrancie shutte vp within it selfe, but doth sende it forth, and sweeten those places neare vnto it: so generous and excellent men doe not hide their vertues within themselves, but do both helpe others, and make them better. *Idem hom. 2. in 1. ad Thesalonicenses.*”

This, in truth, was the fashionable style of the time, being used in most of the curious old romances; the example is said to have been set by John Lilly, the author of a production

of that kind, which, though tedious, possesses passages of considerable poetical merit, entituled, "*Euphuus, the Anatomie of Wit,*" and "*Euphuus and his England;*" the first printed in 1580, and the last in 1582. In order to shew the resemblance, we will extract only one sentence—"As the cipresse tree the more it is watered, the more it withereth, and the oftener it is lopped, the sooner it dieth: so unbridled youth, the more it is by graue advice counselled, or due correction controlled, the sooner it falleth to confusion, hating all reasons that would bring it from folly, as that tree doth all remedies that should make it fertile." This style soon obtained the name of *Eupheuism*, and it was carried to a most ridiculous extreme in the court of Elizabeth. Drayton, speaking "of poets and poesie," and the debt due to Sir Philip Sidney, says, that he

" ——— did first reduce
Our tongue from *Lilly's* writing then in use;
Talking of stones starres, plants, of fishes, flies,
Playing with words and idle similies," &c.

In truth, the absurdest superstitions and inventions were resorted to for the sake of a simile. With these general remarks, we shall dismiss therefore all the early part of Meres's *Paladis Tamia*, and proceed to what he says in that portion of his book which gives "*A comparative Discourse of our English Poets, with the Greeke, Latine, and Italian Poets;*" for the reader will find that he still proceeds upon his system of resemblances. We shall omit what he states regarding Chaucer, Gower, &c. because his opinions of his contemporaries are chiefly valuable.

"As the Greeke tongue is made famous and eloquent by Homer, Hesiod, Euripides, Aeschilus, Sophocles, Pindarus, Phocylides, and Aristophanes; and the Latine tongue by Virgill, Ouid, Horace, Silius Italicus, Lucanus, Lucretius, Ausonius, and Claudianus: so the English tongue is mightily enriched, and gorgeously inuested in rare ornaments and resplendent abiliments by Sir Philip Sidney, Spencer, Daniel, Drayton, Warner, Shakespeare, Marlow, and Chapman.

"As Xenophon, who did imitate so excellently, as to giue vs *effigiem iusti imperij*, the portraiture of a iust Empyre vnder the name of Cyrus (as Cicero saith of him) made therein an absolute heroicall poem; and as Heliodorus writ in prose his sugred inuention of that picture of Loue in Theagines and Cariclea, and yet both excellent admired poets: so Sir Philip Sidney writ his immortal poem *The Countesse of Pembroke's Arcadia*, in prose, and yet our rarest poet.

"As Sextus Propertius saide; *nescio quid magis nascitur Iliade*: so I say of Spencer's Fairy Queene, I knowe not what more excellent or exquisite poem may be written.

"As Achilles had the aduantage of Hector, because it was his fortune to bee extolled and renowned by the heauenly verse of Homer: so Spencer's Elisa the Fairy Queen hath the aduantage of all the Queenes in the worlde, to bee eternized by so diuine a poet.

"As Theocritus is famoused for his *Idyllia* in Greeke, and Virgyll for his *Eclogs* in Latine: so Spencer their imitatur in his *Shepherd's Calender*, is renowned for the like argument, and honoured for fine poetick inuention, and most exquisite wit.

"As Parthenius Nicæus excellently sung the praises of his Arete: so Daniel hath diuinely sonetted the matchlesse beauty of his Delia.

"As euery one mourneth, when hee heareth of the lamentable plangors of Thracian Orpheus for his dearest Euridice: so euery one passionateth, when he readeth the afflicted death of Daniels distressed Rosamond.

"As Lucan hath mournefully depainted the ciuill wars of Pompey and Cæsar: so hath Daniel the ciuill wars of Yorke and Lancaster; and Drayton the ciuill wars of Edward the second, and the Barons.

"As Virgil doth imitate Catullus in the like matter of Ariadne for his story of Queene Dido: so Michael Drayton doth imitate Ouid in his *Englands Heroical Epistles*.

"As Sophocles was called a Bee for the sweetnes of his tongue: so in Charles Fitz-Iefferies Drake, Drayton is termed Goldenmouth'd, for the purity and pretiousnesse of his stile and phrase.

"As Accius, M. Attilius and Milithus were called Tragædiographi, because they writ tragedies: so may wee truly terme Michael Drayton Tragædiographus, for his passionate penning the downfals of valiant Robert of Normandy, chast Matilda, and great Gaueston.

"As Ioan. Honterus in Latine verse writ three bookes of Cosmography with geographicall tables: so Michael Drayton is now in penning in English verse a poem called *Poly-olbion*, geographical and hydrographickall of all the forests, woods, mountaines, fountaines, riuers, lakes, flouds, bathes, and springs that be in England."

Drayton's Polyolbion is one of the most learned, laborious, and entertaining topographical poetical works ever printed: although the personifications are innumerable, there is a variety as endless, and a spirit of description and a high vein of poetry that is delightful. No less a man than Selden thought the notes to it worthy his pen. The first part of Polyolbion was not published until fourteen years after Meres wrote what is above quoted. He proceeds,

"As Aulus Persius Flaccus is reported among al writers to be of an honest life and vpright conuersation: so Michael Drayton (*que*

toties honoris & amoris causa nomino) among schollers, souldiours, poets, and all sorts of people, is helde for a man of vertuous disposition, honest conuersation, and wel gouerned cariage, which is almost miraculous among good wits in these declining and corrupt times, when *there is nothing but rogerie in villanous man*, and when cheating and craftines is counted the cleanest wit, and soundest wisdom.

With the English words marked in Italics our readers are well acquainted; they are taken from Henry IV. p. 1, A. 2, Sc. 4; but Malone, who makes such use of Meres in his "Attempt to ascertain the Order in which the Plays of Shakspeare were written," has passed over this passage without notice. The truth of the general application by Meres of the quotation to writers of that period, was shewn in some degree in our article upon *Greene's Groatsworth of Wit*. After a deserved tribute to Warner, Meres mentions Shakspeare, and enumerates the tragedies and comedies at that time known to have been written by him.

"As Decius Ausonius Gallus *in libris Fastorum*, penned the occurrences of the world from the first creation of it to his time, that is, to the raigne of the Emperor Gratian: so Warner in his absolute *Albions Englande* hath most admirably penned the historie of his own country from Noah to his time, that is, to the raigne of Queene Elizabeth; I haue heard him termd of the best wits of both our Vniuersities, our English Homer.

"As Euripides is the most sententious among the Greeke poets: so is Warner among our English poets.

"As the soule of Euphorbus was thought to liue in Pythagoras: so the sweete wittie soule of Ouid liues in the mellifluous & hony-tongued Shakspeare, witness his *Venus and Adonis*, his *Lucrece*, his sugred Sonnets among his priuate friends, &c.

"As Plautus and Seneca are accounted the best for comedy and tragedy among the Latines; so Shakspeare among the English is the most excellent in both kinds for the stage; for comedy witness his *Gentlemen of Verona*, his *Errors*, his *Loue labors lost*, his *Loue labors wonne*, his *Midsummers night dreame*, and his *Merchant of Venice*; for tragedy, his *Richard the 2.* *Richard the 3.* *Henry the 4.* *King Iohn*, *Titus Andronicus*, and his *Romeo and Iuliet*.

"As Epilus Stolo said, that the Mases would speake with Plautus tongue, if they would speak Latin: so I say that the Muses would speak with Shakespeares fine filed phrase, if they would speake English."

Shakspeare's *Venus and Adonis* was first printed, if we recollect rightly, in 1593, and his *Rape of Lucrece* in the year following. The "Sugred Sonets" were not given to

the world under the title of the *Passionate Pilgrim*, &c. until 1599; so that it is conjectured that Meres had seen them in MS. and was among the "private friends" of their author. Of the list of plays supplied, one bears a strange title, "*Love's Labour won*," and it has been conjectured, indeed almost ascertained, that this was not a comedy which has been lost, but that "*All's well that ends well*," originally had that name. When we first read of *Love's Labour won*, it produced a strong palpitation, for we thought we had at any rate discovered the title of one of the never to be recovered pieces of our greatest poet.

"As there are eight famous and chiefe languages, Hebrew, Greek, Latine, Syriack, Arabicke, Italian, Spanish, and French: so there are eight notable seuerall kindes of poets, Heroick, Lyricke, Tragick, Comicke, Satiricke, Iambicke, Elegiacke, & Pastoral.

"As Homer and Virgil among the Greeks and Latines are the chiefe heroick poets: so Spencer and Warner be our chiefe heroicall makers.

"As Pindarus, Anacreon, and Callimachus among the Greekes; and Horace and Catullus among the Latines are the best lyric poets: so in this faculty the best among our poets are Spencer (who excelleth in all kinds), Daniel, Drayton, Shakespeare, Bretton.

"As these tragicke poets flourished in Greece, Aeschylus, Euripides, Sophocles, Alexander Aetolus, Achæus Erithriæus, Astydarnas Atheniensis, Apollodorus Tarsensis, Nicomechus Phrygius, Thespis Atticus, and Timon Apolloniates; and these among the Latines, Accius, M. Attilius, Pomponius Secundus, and Seneca: so these are our best for tragedie, the Lorde Buckhurst, Doctor Leg of Cambridge, Doctor Edes of Oxforde, maister Edward Ferris, the authour of the *Mirroure for Magistrates*, Marlow, Peele, Watson, Kid, Shakespeare, Drayton, Chapman, Decker, and Benjamin Iohnson.

"As M. Anneus Lucanus writ two excellent tragedies, one called *Medea*, the other *de Incendio Troiæ cum Priami calamitate*: so Doctor Leg hath penned two famous tragedies, the one of *Richard the 3.* the other of the destruction of *Ierusalem*."

It has been conjectured, that this *Richard III.* by Dr. Leg was an English tragedy, and that it preceded that of Shakespeare; but there is little doubt that it was in Latin, and that it is the very play mentioned by Sir John Harington in the "*Apologie of Poetrie*," prefixed to his translation of Ariosto as a tragedy performed at St. John's College, "which would move Phalaris the tyrant." Some persons entertained a notion that this latter was also an English play, but that it was not seems plain from what T. Heywood states in his "*Apology for Actors*," 1612, where

he refers to the words of Sir John Harington regarding this University-play. Meres next gives a general summary of the writers of comedy.

"The best poets for comedy among the Greeks are these, Menander, Aristophanes, Eupolis Atheniensis, Alexis Terius, Nicostratus, Amipsias Atheniensis, Anaxandrides Rhodius, Aristonymus, Archippus Atheniensis, and Callias Atheniensis; and among the Latines Plautus, Terence, Næuius, Sext. Turpilius, Licinius Imbrex, and Virgilius Romanus; so the best for comedy amongst vs bee, Edward Earle of Oxforde, Doctor Gager of Oxforde, Maister Rowley, once a rare scholler of learned Pembroke Hall in Cambridge, Maister Edwardes one of her Maiesties Chappell, eloquent and wittie Iohn Lilly, Lodge, Gascoyne, Greene, Shakespeare, Thomas Nash, Thomas Heywood, Anthony Mundaye our best plotter, Chapman, Porter, Wilson, Hathway, and Henry Chettle.

"As Horace, Lucilius, Iuuenall, Persius and Lucullus are the best for satyre among the Latines: so with vs in the same faculty these are chiefe, Piers Plowman, Lodge, Hall of Imanuel Colledge in Cambridge; the authour of Pigmaliions Image, and certaine Satyrs; the author of Skialetheia.

"Among the Greekes I wil name but two for Iambicks, Archilochus Parius, and Hipponax Ephesius: so amongst vs I name but two iambical poets, Gabriel Haruey, and Richard Stanyhurst, bicause I haue seene no mo in this kind.

"As these are famous among the Greeks for elegie, Melanthus, Mymnerus Colophonius, Olympius Mysius, Parthenius Nicæus, Philetas Cous, Theogenes Megarensis, and Pigres Halicarnessæus; and these among the Latines, Mecænas, Ouid, Tibullus, Propertius, T. Valgius, Cassius Seuerus, and Clodius Sabinus: so these are the most passionate among vs to bewaile and bemoane the perplexities of Loue, Henrie Howard Earle of Surrey, Sir Thomas Wyat the elder, Sir Francis Brian, Sir Philip Sidney, Sir Walter Rawley, Sir Edward Dyer, Spencer, Daniel, Drayton, Shakespeare, Whetstone, Gascoyne, Samuell Page sometimes fellowe of Corpus Christi Colledge in Oxford, Churchyard, Bretton.

"As Theocritus in Greeke, Virgil and Mantuã in Latine, Sanazar in Italian, and the authour of Amyntæ Gaudia and Walsinghams Melibæus are the best for pastorall: so amongst vs the best in this kind are Sir Philip Sidney, master Challéner, Spencer, Stephen Gosson, Abraham Fraunce and Barnefield.

"These and many other Epigrammatists the Latin tongue hath, Q. Catulus, Portius Licinius, Quintus Cornificius, Martial, Cn. Gellulicus, and wittie Sir Thomas Moore: so in English we haue these, Heywood, Drâte, Kendal, Bastard, Dauis.

"As noble Mecænas that sprung from the Hetruscan Kinges not onely graced poets by his bounty, but also by beeing a poet himselfe; and as Iames the 6. nowe King of Scotland, is not only a fa-

norer of poets, but a poet, as my friend master Richard Barnefielde hath in his disticke passing well recorded :

The King of Scots now living is a poet,

As his Lepanto, and his furies shew it :

so Elizabeth our dread soueraign and gracious Queene is not only a liberal patrone vnto poets, but an excellent poet herselfe, whose learned, delicate and noble muse surmounteth, be it in ode, elegy, epigram, or in any other kind of poem heroicke, or lyricke."

In thus speaking of Queen Elizabeth's poetical powers, Meres almost *verbatim* follows the opinion which Puttenham had before expressed, and which seems very little deserved, excepting as far as she was "a liberal patrone vnto poets." Ritson (Bibl: Poet: p. 363) is in a perfect rage at this flattery, and the impotence of his anger makes it very amusing: he asserts that she had been favoured by the Muses just as much as by Venus or Diana; and after a furious attack upon her cruelty to Mary of Scotland, he exclaims, "O, tigress' heart, wrapt in a woman's hide." The truth however is, unless some better productions than those which have descended to us were penned by her, that Elizabeth was as contemptible as a poetess as she was glorious as a queen.

Meres next proceeds to the translators then living, bestowing high praise upon Phaer, Golding, Harington, Chapman, &c. What he says of Thomas Nash, whom he admired as much as he despised his antagonists, shall conclude our extracts.

"As Eupolis of Athens vsed great libertie in taxing the vices of men: so dooth Thomas Nash, witnesse the broode of the Harueys.

"As Acteon was woored of his owne hounds: so is Tom Nash of his Ile of Dogs. Dogges were the death of Euripedes, but be not disconsolate gallant young luuenall, Linus, the sonne of Apollo died the same death. Yet God forbid that so braue a witte should so basely perish, thine are but paper dogges, neither is thy banishment like Ouids, eternally to conuerse with the barbarous Getes. Therefore comfort thy selfe sweete Tom. with Ciceros glorious return to Rome, and with the counsel Aeneas giues to his seabeaten soldiers. lib. 1. Aeneid.

Pluck vp thine heart, and driue from thence both feare and care away:

To thinke on this may pleasure be perhaps another day."

We may illustrate what is here obscurely said regarding Nash's comedy of *The Isle of Dogs*, by a short quotation

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from his "Lenten Stufte, 1599."—"The strange turning of the Isle of Dogs from a comedy to a tragedy two summers past, with the troublesome stirre which happened about it, is a generall rumour that hath filled all England, and such a heavy crosse laid upon me as had well near confounded me. *** That unfortunate imperfect embryo of my idle houres, the Isle of Dogs before mentioned, breeding unto me such bitter throws in the teaming as it did, and the tempests that arose at its birth so astonishing, outrageous, and violent, as if my brain had been conceived of another Hercules."—In truth, Tom Nash was a grievous sufferer by imprisonment, and in other ways, in consequence of this piece, of which we shall perhaps say more on some future occasion.

It is to be remarked, that of the works mentioned by Meres, some we believe have never reached us, such as Challoner's and Gosson's Pastorals, Dr. Gager's Comedies, &c. T. Heywood, in his *Apology for Actors* before noticed, speaks thus of the book of which we have just given an account:—"Here I might take fit opportunity to reckon up all our English writers, and compare them with the Greeke, French, Italian, and Latine poets, not only in their pastoral, historical, elegiacal, and heroical poems, but in their tragical and comical subjects; but it was my chance to happen on the like, learnedly done by an approved good scholar in a book called *Wits Commonwealth*, to which treatise I wholly refer you."

C. P. J.

MONTHLY CATALOGUE.

ANTIQUITIES.

ART. 12.—*The History of Crowland Abbey, digested from the Materials collected by Mr. Gough, &c. To which is added, an Appendix concerning the Rise and Progress of the Pointed Architecture from the Essays collected by Mr. Taylor.* Stamford, for J. Drakard; London, for Baldwin and Co. 1816. 8vo. Pp. 82.

"THE principal object of the following work (says the Editor, Mr. Benj. Holdich) is to illustrate the progress of the building, and to endeavour to fix the dates at which the several parts of it were put together;" and in an Intro-

duction not remarkable for its conciseness, he makes an attack upon the learned Mr. Gough for the prolixity and unimportance of the details he collected upon this subject. The complaint we are inclined to think well founded to a certain extent; but Mr. Gough was an antiquary, a class of men who are sure to overvalue the minutest particulars—such indeed is the very foundation of their pursuits. There is a little too much flippancy, however, in the mode in which the mis-spent labours of former writers upon this Abbey are censured; and Mr. Holdich in some parts of his production, falls into the very errors against which he exclaims: we would instance the dissertation regarding the nature of the soil of the fens on which Crowland Abbey stands, and the expedients resorted to by the Monks for laying the foundation. We should, however, do the Editor injustice if we did not admit, that though he principally resorts to conjecture, it is usually plausible, and he has with skill and industry collected all that has been said upon this curious object. What Mr. Holdich states regarding the bridge, which Gough incautiously terms “the famous bridge at Croyland, the greatest curiosity in Britain,” deserves much attention; but we lament always that he has ventured to treat his most pains-taking precursor so cavalierly. The Appendix contains nothing original, and the Editor does not seem to be aware, when speaking of Gothic architecture, of the publication of the late young but ingenious and learned Mr. Whittington to prove, that England can claim no originality in its invention or introduction. The design of Mr. Holdich is, that his book should be a guide to the visitors of Crowland Abbey; but he has defeated his object a little, by a strong spirit of disputation that pervades it: the reader requires to be made acquainted with facts, and not to enter into discussions that are of little interest, and convey no useful information.

GEOGRAPHY.

ART. 13.—*An Atlas for the use of Schools, containing Maps of the Eastern and Western Hemispheres, of the four Continents, of the British Islands, and of France, Spain, Portugal, Italy, and Germany. By Miss WILKINSON. Parts I. and II. Law and Whittaker, 1816. 2 vols. 8vo.*

THE first part is with the maps, having the names of places as usual supplied; the second is with blank duplicates without the names, but retaining the outlines and interior

divisions of the respective countries. Nothing is much more tedious or disgusting to children than the method in which geography is usually taught. According to the plan contrived by this lady, a picture of the visible world is presented, to which belong equally proportion and tangibility, and the pupil is both instructed and amused by it. The plan proposed is, to teach the scholar the first part, and when that is sufficiently understood, the mind will be advantageously exercised on the second, and a powerful impression will be made on the memory by the proper use of it.

NOVELS.

ART. 14.—*Lavinia Fitz-Aubyn, with other Tales; sketched from Life.* Martin. 4 vols. 12mo.

THE author of these pleasing tales has opened them with so modest a supplication, that were there any thing which ought to call forth our severity, we should almost feel disarmed. Their introduction into the world is thus announced :

“ The following tales were written with no other object than that which it is hoped the reader will attain—the filling up and amusing many leisure hours, disengaged from more important avocations.

“ In committing her little bantling to the public nursery, the authoress is not without her hopes and fears, as to its destiny ; but as it is the first offspring of a timid parent, she ventures to presume, if it does not become a darling favourite, it will at least be treated with tenderness.”

As this performance is published in detached tales, it would exceed the limits assigned to this department of our Review to follow them through their various shapes and bearings : but thus much we may say in their favour, that they are not deficient in incident, that the characters are well supported, and that the reader will receive from them both instruction and entertainment ; yet it must be admitted, that they, in many parts, require the candour due to a first performance.

PHYSIOLOGY.

ART. 15.—*A System of Physiological Botany. By the Rev. P. KEITH, F. L. S. Illustrated by nine Engravings.* London, Baldwin, 1816. 2 vols. 8vo. Pp. 478—518.

AN introductory disquisition enters on the incipient stage when the attention of mankind was engaged in the study of vegetable productions, and from our first parents the reverend author descends to their immediate progeny, to Noah, to the fabulous periods of Greek history, and to the records of our sacred volumes. The dawn and meridian of phytological inquiry is next disclosed under Thales, Pythagoras, Hippocrates, Aristotle, Theophrastus, and others, and continued to its decline. Its transference to Italy, its fate during the dark ages, and its revival with the revival of letters, is then adverted to, with its advancement to the close of the 17th century. After this unusual research on physiological subjects, we have the great founder of the present system brought under our observation in these terms :

“ In this peculiar crisis of botanical perplexity, when specimens were every day multiplying in the hands of collectors, and herbariums devoid of arrangement, and the science in danger of relapsing again into an absolute chaos ; a great and elevated genius arose destined to restore order,—who, surveying the immense mass of materials with a sagacity and penetration unparalleled in botanical research, and seizing, as if by intuition, the grand traits of character calculated to form the ground-work of a philosophical division, detected the clue by which he was to extricate himself from the intricacies of the labyrinth, and rear the superstructure of a legitimate method ; so that the touch of his skilful hand was no sooner applied to the work, than the trees, as if moved by the music of Orpheus, arranged themselves around him. This great and illustrious naturalist was the celebrated Linnæus, founder of the sexual system, and prince of all botanists, who, deducing his rules of method from the most incontrovertible principles, and establishing the laws of generic and specific distinction, and even rules of legitimate definition, introduced into the study of botany a simplicity of system, a perspicuity of arrangement, and a precision of language, which have elevated it to the high rank it now holds in the scale of human knowledge, as well as allured to the study of the science men of the most distinguished abilities, and excited that ardour for botanical investigation which characterizes the present age.” (p. 23.)

The author ascribes to Dr. Priestley the merit of being the first who brought pneumatic chemistry to the aid of botany;* and this discovery, under the happy auspices of Ingenhour, Senebier, Sanssure, and others, has more contributed to elucidate the phenomena of vegetables than all the other expedients of investigation; so that our author justly concludes, "that our knowledge of the physiology of vegetables may now be regarded as resting upon the foundation of a body of the most incontrovertible facts, and assuming a degree of importance inferior only to that of the physiology of animals."

It appeared to Mr. Keith that there was still required, after all the prior works, some production that would serve the purpose, not merely of a brief and rapid sketch to assist the recollection of the adept, but one which would supply a clear and copious introduction, to facilitate the studies of the novice, by presenting to him, first, such an elementary view of the vegetable kingdom in general as should be directly preparatory to physiological research; and, secondly, such a view of the process of vegetation as should render the rationale of the preceding phenomena, introductory to that of the following, and should not necessarily require any previous knowledge of the subject.

The reverend author has endeavoured, and very successfully, to provide a work to answer such a desirable purpose; and with that design, the first volume is applied to the external and internal structure and the primary principles of vegetables, while the second is devoted exclusively to the phenomena of vegetable life. The last involves the process by which "the vegetable substance is ultimately reduced to the primary and unorganized principles of which it was originally composed, and rendered capable of mingling again with the soil or atmosphere, or of entering into the composition of new vegetable bodies."

* We apprehend that the discoveries of Lavoisier on the same subject were contemporaneous; but this circumstance does not at all diminish the inventive merit of either.

ART. 16.—*An Historical, Philosophical, and Practical Essay on the Human Hair; containing a full and copious Description of its Growth, Analysis of its various Properties, the Causes of its various Colours, &c.* By ALEXANDER ROWLAND, JUN. London, Sherwood, 1816. 8vo. Pp. 111.

THE theme of this work is either the Macassar Oil, or Essence of Tyre, and in it we have abundance both of verse and prose, from heathens and christians, philosophers and divines. Whatever the utility of Mr. Rowland's discoveries, we bald-pated critics may console ourselves that, if Absalon by his flowing locks gained the hearts of Israel, by the same he lost his life. Although the learned author deprecates criticism, we may, perhaps, modestly recommend to him a little correction of his motto. The words of the lyric bard are—

“Scribendi rectè sapere est, et principium et fons.”

POLITICAL ECONOMY.

ART. 17.—*Letters on the Evils of Impressment, with an Outline of a Plan for doing them away; on which depend the Wealth, Prosperity, and Consequence of Great Britain.* By THOS. URQUHART. Second Edition. London, Richardson, 1816. 8vo. Pp. 100.

WE are often indebted to private wrongs for public improvements; and perhaps, as much as we can expect in human life is, that private feelings should be so intimately blended with public sensibility, that the co-operation of both should conduce to the general good. The attention of this gentleman, who was educated as a mercantile seaman, seems to have been most strongly excited in favour of his companions in the maritime service, by an insult offered to him, and an injury sustained when, in 1808, accompanied by his wife, he was assailed by a press-gang. It was admitted by Admiral Sir C. Pole, in his speech in parliament on the 11th of April last, that it would be better to man the British navy without coercion; but that it became necessary, as the preference was given to the merchant service. Mr. Urquhart so far concurs, that, with the present ideas of seamen, no mode of raising men for the navy,

without the impress, can be immediately adopted; but, as he contemplates the removal of this compulsion, he suggests the expedients which may be resorted to, to prevent the aversion at present entertained to the navy. Among the measures for this purpose, he recommends, that the officers should practise more gentleness and humanity; that the men impressed, on returning home, should be allowed to visit the port to which they belong; that the gangs for the impress should not be the refuse of mankind; and that, after a certain period of service, mariners should be no longer liable to compulsion. The author insists, that the salvation of the navy requires that a new scheme should be adopted, from which coercion is excluded; and he employs plausible, and, we think, convincing arguments, in support of this his favourite position.

ART. 18.—*West India Sketches, drawn from Authentic Sources. No. 1. Punishment of the Maroons of Demarara, from Pinckhard's Notes on the West Indies.* London, Ellerton, 8vo. Pp. 8.

ART. 19.—*Remarks on the Insurrection in Barbadoes, and the Bill for the Registration of Slaves.* London, Ellerton, 8vo. Pp. 15.

THE object of the first of these pamphlets is professedly to exhibit the impression on the mind of an intelligent and disinterested spectator, (at first evidently prejudiced in favour of West India manners,) as to the real nature and effects of colonial bondage, and to introduce to the reader a few facts, to enable him to form his own judgment on the subject.

On the second pamphlet, we refer to our publication of the last month, in which the merits of the bill for the registration of slaves are fully examined. The proper design of these pages is to shew, that the late insurrection in Barbadoes should make no change in the system to be adopted as to that bill; and to explain, that the representation of the planters, which assigned the discussions in parliament on the situation of the negroes as the cause of these commotions, is either unfounded—or, if otherwise, that such discussions have only become known among the slaves by the voluntary acts of the planters themselves.

ART. 20.—*Report of the Committee for Investigating the Causes of the alarming Increase of Juvenile Delinquency in the Metropolis.* London, Dove, 1816, 8vo. Pp. 32.

THE committee referred to, originated in some inquiries conducted, twelve months since, by a few benevolent individuals, who were alarmed and afflicted at the increase of juvenile delinquency. In the report are first stated the difficulties the committee had to encounter; and these are followed by a list of the principal obstructions to the utility of their labours. Among them, are three subjects that will, we trust, at an early period, undergo legislative disquisition: the severity of the criminal code, the defective state of the police, and the existing system of prison discipline. An appendix is subjoined, consisting of a few cases of children from eight years upwards, in order to give a general idea of the characters that devolve under the notice of the society.

SPORTS.

ART. 21.—*Instructions to Young Sportsmen on the Choice, Care, and Management of Guns; Hints for the Preservation of Game; Directions for Shooting Wild Fowl, &c. with a concise Abridgment of the principal Game Laws.* By P. HAWKER, Esq. *The Second Edition, with explanatory Plates, considerably enlarged and improved.* London, R. Hunter, 1816, 8vo. Pp. 324.

MR. HAWKER writes like a professed sportsman, not only in the style of his composition, but in the comprehensive reach of his information; and as far as we can pretend to understand a subject so remote from our general pursuits, the work appears to us a most useful manual for gentlemen engaged in the amusements of the field.

We, perhaps, have too much considered the natural history of birds and quadrupeds, especially the canine species, as the foundation of the knowledge of sportsmen in the immediate subject of their art; and those who look for ingenious illustration in this department of physiology, will not acquire the intelligence they seek from this production: but we think nothing that is generally considered as practically useful will be found to be omitted. The author does not even neglect to console the disappointed sportsman, when he is unsuccessful in his pursuit; and the terms in which he

expresses himself in this endeavour, shews his acquaintance with the character of the persons who are to be indebted to his labours. "I may venture to say," says he, "there is no sportsman living who has not been known to miss the fairest shots; and there are very few but, now and then in a season, will shoot badly for a whole day. It stands to reason, when the most skilful may become, for a time, unnerved for shooting, by ill health, oppression of mind, one night's debauch, or any thing that will operate on the temper or nerves."

We shall only add, that a very large portion is devoted to shooting wild fowl, and to the apparatus of an aquatic kind necessary. The work is very handsomely printed, and is embellished with six excellent plates, which are well adapted to the subjects they are intended to explain.

THEOLOGY.

ART. 22.—*A Sermon on the Excellencies of the Established Liturgy of our National Church, preached at St Mary-le-Bow, Cheapside, &c.; with Prefatory Remarks on the Influence of Private and Public Prayer on the Personal Condition of Man. By the Rev. HENRY G. WHITE, M. A.* London, Asperne, 1816, 8vo. Pp. 53.

THE title-page sufficiently explains the contents of this pamphlet. With the reverend author, we are ourselves among the admirers of the liturgy of our Protestant Church. We admire the simplicity of the language, the devotional fervour of the composition, and the excellency of the purpose of it; but we still think that, like all other human productions, it is capable of improvement. Its history is short. It was composed in 1547, and established by 2 Edw. VI. st. 2, and 3 Edw. VI. c. 1. In the sixth year of the same reign, it was reviewed, when the general confession and absolution were added, and the communion was introduced by the decalogue: the omissions were, the use of oil in confirmation, extreme unction, prayers for souls departed, and what tended to the construction of Christ's real presence in the Eucharist. The last review was in the year 1661; and the Act of Uniformity, enjoining the observance of it, is the 13 and 14 Chas. II. c. 4. The learned author cannot be uninformed that many applications have since been made for a further review; and perhaps, with us, he regrets that they have not been successful; but we do not consider ourselves justified in any conclusion of this kind by the perusal of his discourse.

ART. 23.—*A Course of Practical Sermons, expressly adapted to be read in Families.* By the Rev. HARVEY MARRIOTT. Second Edition. London, Taylor, 8vo. Pp. 386.

THE author supposes, that "the authoritative ministry of the pulpit" is in a style too assuming for "the parent, master, or other head of a family, to put on, in the nearer and more confined circle of his own domestic audience." He also found, that the sermons used in families contained too much disquisition on the doctrines of Christianity; and that both the doctrines and duties of religion were delivered in language above the comprehension of those, for whose benefit a Sunday evening lecture is particularly intended. From such considerations, he was induced to publish the present work; and we very readily admit its utility; although we think that he, in objecting to doctrinal discourses, has not sufficiently kept in view his own just conceptions of domestic instruction, and has himself introduced too much of controversial divinity. With the whole that he asserts of the dignity of the character of the religious teacher we perfectly concur; but we conceive that it should be shewn, not by the pride of the Pharisee, but by the humility of the Christian; not by an authoritative, but by an affectionate ministry, such as our divine master recommended and practised.

USEFUL INSTITUTIONS.

ART. 24.—*Results of Experience in the Treatment of Cases of Defective Utterance, from Deficiencies in the Roof of the Mouth, and other Imperfections and Malconformations of the Organ of Speech; with Observations on Cases of Amentia, and tardy and imperfect Developements of the Faculties.* By JOHN THELWALL, Esq. London, Arch, 8vo. Pp. 76.

THE author of this work is at the head of an institution, which he long since established, for the cure of impediments in speech; and the system employed, is not only adapted to the ordinary purposes of superinducing a distinct and intelligible delivery, and to the removal of those defects usually considered under the denomination of impediments, but also to the remedy of feebleness and dissonance of voice—to the correction of foreign and provincial accents—and every offensive peculiarity of tone and enunciation; nor are even those cases precluded from relief, in which there are natural deficiencies, and malconformations in the natural organs of utterance, particularly of the palate and uvula.

This short production is in the form of a letter to Henry Cline, Esq.; and it consists principally of a series of cases of defective utterance, from which we have selected the following, as one of the most interesting and remarkable.

"But we have still beneath our roof another case that justifies a more exulting gratification: our more complete success in the treatment of which, is partly attributable to the capacity and energy of the pupil, and partly to the fortunate circumstance of her having come under our care at a more early age. This young lady, the daughter of a gentleman of independent property in Surrey, came to us when she was nine years old, with no disadvantages of education or intellectual developement, and with the defects resulting from imperfect organization as little complicated as could be expected by mistaken instruction, or habitual blemish. Not that the defects of her utterance were by any means confined to the elements usually formed by the organs of which she is deficient. This is a phenomenon I have never yet observed in any individual case of this description—either those which have been the immediate subjects of my experiments, or those which, falling accidentally under my cognizance, many years ago, gave impulse to the train of reflections which ultimately emboldened my attempt. With her, as with others, I have had much more trouble in producing the perfect sounds of certain elements for which her organization is comparatively complete, than those for which the customary implements are deficient. But the task has altogether been easier than it could have been if she had been older, if she had been worse educated, or of less determined intellect; and, above all, if she had been more tampered with by injudicious attempts to palliate the evil.

"This young lady has been with us little more than a year, and (without any loss of time in any of the useful, or even of the ornamental attainments that should belong to her sex, her years, and her expectations), has acquired a tolerably agreeable intonation, and an utterance perfectly distinct, and even to a considerable degree, graceful and emphatic. Her conversation is easy, and if I may make free to repeat the testimony both of her friends and of strangers, and particularly of the medical gentleman who attends her family, and who confesses that he himself considered the attempt as hopeless and impracticable, her reading and recitation are such as might do credit even to public speakers who have no defect of organization to contend with. I do not mean to say that there is not yet a little peculiarity in some of the tones of her voice; but such I believe as would never suggest to a stranger the particular cause—certainly not more than is frequently heard in the voices of persons whose organs are entire: so that, upon the whole, I think I may be permitted to assert, that, if there still remains some little to be done, enough has been accomplished to authorise the conclusion, that perseverance can alone be requisite to the attainment of all that in this respect the heart of affection could require. (p. 24—27.)

WORKS IN THE PRESS,

Literary Intelligence, &c.

A new poem, intituled *Emigration, or London and Paris*, will be published in a few days.

Mr. Pope will shortly publish a new edition of his *Abridgement of the Laws of the Customs and Excise*, brought down to the present time.

A new edition of Mr. Harmer's *Observations on various Passages of Scripture*, with many important Additions and Corrections by Adam Clarke, LL.D. F.S.A. will be published in a very few days, in 4 vols. 8vo.

In the course of next month, will be published, Doctor Whitby's *Discourses on the Five Points in Dispute between Calvinists and Arminians*. In this new and correct edition all the Hebrew, Greek, and Latin quotations are translated.

In the month of October will appear a new edition of the Rev. Sir Adam Gordon's *Sermons on the Homilies*, in 2 vols. 8vo.; revised, corrected, and enlarged, by the Author, and dedicated, with permission, to the Bishop of Lincoln.

In a few days will be published, a very limited impression of Lowman's *Rationale of the Hebrew Ritual*, 8vo. This much-esteemed work has for some time past become so scarce, as usually to sell for *seven times* the price at which it was originally published.

The *History of Ceylon*, from the Earliest Period to the Year 1815, when the Sovereignty of the whole Island was ceded to the British Crown; with Characteristic Details of the Religion, Laws, and Manners, of the Peo-

ple; Topographical Notices; and a Collection of their Moral Maxims and Ancient Proverbs. By Robert Fellowes, A. M. of St. Mary Hall, Oxford.

The *Travels through Upper Italy, the Ecclesiastical States, &c.* of the late Charles Theodore Baron d'Uklanski.

A *General History of the County of York*, by Thos. Dunham Whitaker, LL. D. F.S.A. Vicar of Whalley, and Rector of Heysham in Lancashire, is preparing for publication.

Preparing for the press, and to be speedily published, the *Ægis of England*; being a Collection of those Admirable and Eloquent Addresses, in which have been communicated the Thanks of Parliament to those Officers of the Navy and Army, whose Eminent Services, during the Wars of the French Revolution, have so essentially contributed to the Glory of the British Arms. To which will be added, Notices, Biographical and Military, by Maurice Evans.

Jackson's *New and Improved System of Mnemonics, or Two Hours' Study in the Art of Memory*; applied to Figures, Chronology, Geography, Statistics, History, Systematic Tables, Poetry and Prose, and to the Common Transactions of Life; rendered Familiar to every Capacity. Illustrated with Plates of more than 100 Subjects, and calculated for the Use of Schools, as well as for those who have attended Public Lectures upon this Science.

A new edition of *Headlong Hall* will shortly appear.

On the 1st of September will be published, No. II. (royal 8vo.) of the First Series of *Collectanea Critica et Litteraria*, containing a portion of Harris's *Hermes*.

Historical Memoirs of Barbary, and its Maritime Power, as connected with the Plunder of the Seas: including a Sketch of Algiers and Tunis, the Manners and Customs of the Inhabitants, and the various Attacks made upon them, particularly that of the Emperor Charles V., 1541—of England, 1635 and 1670—of France, and the Bombardment of Algiers under Du Quesne, 1683—and of Spain, 1775 and 1784. To which are subjoined, an Estimate of the Present State of Defence of the Barbary Coast, and the Original Treaties made by King Charles II. 1662, and since repeatedly renewed, with Algiers, Tripoli, and Tunis. This work will be published speedily, in a neat pocket size.

In a few days will be published, a Translation of Majènda's new Physiological Work, with occasional Notes by the Translator.

In a short time will be published, a small pocket volume on the *Materia Medica*; containing the names of the New London Pharmacopœia, with the Place and Growth of each Article; Linnæan Term, Order, and Species, Sensible Properties; Medicinal Uses; together with the various Preparations made from the Article. Designed principally for the Use of those who are preparing for their Examination at Apothecaries' Hall.

Oracular Communications, addressed to Students of the Medical Profession. By Esculapius. "Juveniam Viam, aut faciam."

Lord Bacon.

"Nect Deus intersit, nisi dignus vindice nodus

"Inciderit." *Hor. de Arte Poetica*.

The Annual Register; or a View of History, Politics, and Literature, for the Year 1807: being the seventh volume of a New Series.

A History of Nipal, a Kingdom in the North of India; describing its Origin, Situation, Surface, Climate, and Inhabitants; its Relations, Political and Commercial, with the British Dominions in Asia, Tibet, Tartary, and the Chinese Empire; and the Rise and Progress of the Present War.

Mr. Colburn will shortly publish, by authority, in French as well as English, the following important production:—

A third edition of the Lives of Cardinal Alberoni, the Duke of Ripperda, and the Marquis of Pombal, by George Moore, Esq.

A Sketch of the Public Life of M. Fouché, Duke of Otranto, comprehending Twelve Political Documents of the highest interest, now first printed from the Original.

Mr. Charles Bell will soon publish, in 8vo., *Surgical Observations on Cases in Cancer*.

M. Devisscher, from the University of Paris, has in the press, *Grammaire de Lhomond*, or the Principles of the French Language, grammatically explained in Twelve Lessons.

Mr. J. Wardrop will soon publish *Essays on the Morbid Anatomy of the Human Eye*, Vol. II. illustrated by coloured Engravings.

The Edinburgh Annual Register for 1814 will soon appear, in one thick volume.

LIST OF NEW PUBLICATIONS.

A full and complete Abstract of all the Public Acts of Parliament, passed in the last Session of Parliament, 56 Geo. III. with Notes and Comments, and also a copious Index. By Thomas Walter Williams, of the Inner Temple, Esq. Editor of the quarto Digest of the Statutes, &c.—This Abstract, which it is intended to continue annually, contains a very full and accurate Abridgement of all the various clauses and provisions, penalties and forfeitures, contained in the Acts of the last Session of Parliament, and cannot be otherwise than eminently useful, not only to Justices of the Peace and Parish Officers, in the practical discharge of their duties, but also to the public in general, who, from a want of proper information in respect to the current enactments of the legislature, very frequently involve themselves most inadvertently in consequences highly penal and prejudicial.

The Emigrant's Guide; or, a Picture of America, exhibiting a View of the United States, divested of democratic colouring, taken from the original, now in the possession of James Madison and his Twenty-one Governments. Also a Sketch of the British Provinces, delineating their native beauties, and superior attractions. By an old Scene Painter.

My Landlady's Gown, a Farce, in two Acts, as performed at the Theatre Royal, Haymarket. By W. C. Oulton.

Sermons. By the Rev. Daniel de Superville, formerly Pastor of the French Church at Rotterdam. Translated from the French by John Allen, 1 vol. Svo. with portrait.

A Charge delivered to the Clergy of the Diocese of Gloucester, at the Primary Visitation of that Diocese in the year 1816. By Henry Ryder, D. D. Bishop of Gloucester.

Mary and Fanny, a Narrative, by Juvenis.

The Original of the Miniature, a Novel. By Selina Davenport.

Orthoepey Simplified; being a new and comprehensive explanatory pronouncing Dictionary of the English Language, selected from the Works

of Dr. Johnson, Mr. Walker, and others, improved by the addition of many modern words not to be found in any other pocket dictionary. To which are appended, Scripture Pronunciation, Latin, French, and other words and phrases which frequently occur in books and conversation, with their pronunciation and meanings; and a brief Sketch of Heathen Mythology. By Christopher Earnshaw.

Sancho, or the Proverbialist. By J. W. Cunningham, A. M. Vicar of Harrow.

Britannica Depicta: being a series of Views of the most interesting and picturesque Objects in the several Counties of Great Britain, engraved from Drawings by J. Farrington, Esq. R. A.

Vol. VII. (containing Cumberland) of Magna Britannica; being a concise Topographical Account of the several Counties of Great Britain. By the Rev. Daniel Lysons, A. M. F. R. S. F. R. S. F. A. and L. S. Rector of Rodmorton, Gloucestershire, and Samuel Lysons, Esq. F. R. S. and F. A. S. Keeper of his Majesty's Records in the Tower of London.

Eglantine, or the Family of Fortescue, a Novel, in two volumes. By Charlotte Nooth.

A Tour through some Parts of Istria, Carniola, Styria, Austria, the Tyrol, Italy, and Sicily, in the Spring of 1814. By a young English Merchant.

Laura's Dream, or the Moon Landers.

An Answer to the Bishop of St. David's "Reasons why a New Translation of the Bible should not be published." By John Bellamy.

A Treatise on Diseased Spine and Distorted Spine, with Cases to illustrate the Success of a new Method of Cure. By T. Sheldrake.

Observations on the Natural History of Bees. By Francis Huber. Translated from the Original.

Manuel of the System of the British and Foreign School Society of London for teaching Reading, Writing, Arithmetic, and Needle-work in the Elementary Schools.

Waterloo and other Poems, by J. Wedderburne Webster, Esq.

The Pomona Britannica, being a Collection of Specimens, beautifully coloured after Nature, of the most esteemed Fruits at present cultivated in this Country, with Descriptions. By G. Brookshaw, Esq.

Remarks on the Art of making Wine, with Suggestions for the Application of its Principles to the Improvement of Domestic Wines. By John Macculloch, M. D.

The Elements of French Grammar arranged in a methodical Manner. By M. Ch. De Belcour, Professor of the French Language.

Useful Knowledge; or a Familiar and Explanatory Account of the various Productions of Nature, Mineral, Vegetable, and Animal, which are chiefly employed for the Use of Man. Illustrated with numerous Figures, and intended as a Work both of Instruction and Reference. By the Rev. W. M. Bingley, A. M.

A new Edition of Blair's Chronology and History of the World, from the Creation to the end of the Year 1814, illustrated by 59 tables; the two last are entirely new, containing the remarkable events of the last 14 years.

The Beauties of Anna Seward, carefully selected, and alphabetically arranged under appropriate heads; also important Studies for the Female Sex, in reference to modern manners. By Mrs. Cockle.

Reports of Cases argued and determined in the Court of Common Pleas. By Charles Marshall, Esq. of the Inner Temple, Barrister at Law. Containing Cases in Easter and Trinity Term, 56 Geo. III.—These Reports will be continued.

The Painter and Varnisher's Guide, or a Treatise, both in Theory and Practice, on the Art of making and

applying Varnishes; on the different Kinds of Painting; and on the Method of preparing Colours, both simple and compound; with new observations and experiments on Copal, on the nature of the substances employed in the composition of varnishes and colours, and on various processes used in the art. By P. F. Tingry, Professor of Chemistry, Natural History, and Mineralogy in the Academy of Geneva.

Salter's Angler's Guide, with new copper-plate Engravings, and much additional information on Angling, for Sea, River, and Pond Fish: at the same time, a cheap edition of the above work, with wood-cuts.

A comparative View of the Heights of the principal Mountains in the World, with their Altitudes, carefully taken from the most approved authorities, and so arranged as to form a most pleasing picture.

The Modern Encyclopædia, or General Dictionary of Arts, Sciences, and Literature; the whole comprehending the latest discoveries in each department of knowledge. By Amyas Deane Burrowes, of the Honourable Society of Lincoln's Inn, Esq.

A Practical Account of the Mediterranean Fever, as it appeared in the Ships and Hospitals of his Majesty's Fleet on that station, with Cases and Dissections. To which are added, Facts and Observations illustrative of its Causes, Symptoms, and Treatment; comprehending the History of Fever in the Fleet during the years 1810, 1811, 1812, 1813, and of the Gibraltar and Carthage Fevers. By William Burnett, M. D. Physician of the Fleet, &c.

Letters on the Fine Arts, written from Paris during the year 1815. By Henry Mitton, Esq.

A Code of Signals for the Use of Merchant Ships in general.

TO CORRESPONDENTS.

The communication (in French) of A. A. has not been received.

The two publications by M. and C. mentioned in a note of the 6th of August, have not been seen by the Editors.

E. H. B.'s Letter from T. is under consideration, and the Editors return their thanks to the writer.